

APRIL 11-17, 2016 NO.1200

THE BIG ISSUE

EVERY MONDAY £2.50
A HAND UP NOT A HANDOUT



SPECIAL GUEST EDITOR
Legendary comic
book creator
MARK MILLAR



HEROES SPECIAL

PLUS

*Brian Eno, Frankie Boyle,
Warren Ellis, Jesus & more*



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WELCOME



Enjoy this Superheroes Special

When Mark Hamill rings you on Wednesday evening to talk over details of an interview with Ray Davies, you know this is not a normal working week.

It's thanks to our guest editor this week, Mark Millar. Celebrated in the comic book world as one of the greats, Mark has also recently started taking over Hollywood with his *Kick-Ass* and *Kingsman* creations.

When we asked if he would like to take over The Big Issue for a week, we knew it'd be good, a fresh original approach with some great flourishes. We didn't know it'd be THIS good!

Millar is impassioned, funny, and has an address book you'd sell your granny for. He also shares The Big Issue approach of looking at the world differently, having an important mission to complete, and doing so by lifting up rather than doing down. With a theme of celebrating heroes, he's looking for a positive pause in a time when we need it.

Mark details his what and why on Page 9. The Big Issue thanks him.

Incidentally, it's a VERY big thrill chatting back and forth with Luke Skywalker. And boy, does that man know his Kinks...

Paul McNamee, Editor. @PaulMcNamee



OUR COVER STARS

1 Roger Moore is James Bond
2 Adam West is Batman
3 Tuppence Middleton
4 Tom Baker is The Doctor
5 Nichelle Nichols is Uhura

6 Mark Hamill is Luke Skywalker
7 Ray Davies
8 Janette Tough is Jimmy Krankie

Hello, my name is David.

I first came to the UK from Spain at the end of the 1990s. Selling the magazine has been a very helpful way of getting by. I enjoy speaking to my customers – people are open to conversation. I feel at home...

Read more about my story on page 54.



Photo: Travis Hodges

OUR MANIFESTO

● WE BELIEVE in a hand up, not a handout...

Which is why our sellers BUY every copy of the magazine from us for £1.25 and sell it on to you for £2.50. In this way we have helped hundreds of thousands of people to take control of their lives since 1991, and in the process created a global blueprint for social change.

● WE BELIEVE in trade, not aid...

Which is why we ask that you ALWAYS take your copy of the magazine – it's a bloody good read and our sellers are working and need your custom.

● WE BELIEVE poverty is indiscriminate...

Which is why we provide ANYONE whose life is blighted by poverty with the opportunity to earn a LEGITIMATE income.

● WE BELIEVE in the right to citizenship...

Which is why The Big Issue Foundation, our charitable arm, helps sellers tackle their social and financial exclusion.

● WE BELIEVE in prevention...

Which is why Big Issue Invest offers backing and investments of up to £3m to social enterprises, charities and businesses which deliver social value to communities.



CORRESPONDENCE

@SongoftheOss

Huge congratulations to the @BigIssue on 200 million sales! That's a lot of people helped, and although sadly there are many more, well done

@unadevine

So proud of @BigIssue, how it has changed attitudes to homelessness, helping us become better and kinder people.

@toniwonitravels

Huge congratulations to @BigIssue for selling so many copies & helping people help themselves :)

Red herring?

I'm surprised that an intelligent woman like Victoria Anderson should call Jeremy Corbyn an 'old Trot' [March 28–April 3]. I don't think the word 'Trotskyist' is very meaningful in the 21st century.

Trotsky was a brilliant man, and nothing like as evil as Stalin, but he was not a democrat and was quite prepared to shed blood in the cause of world revolution.

Jeremy Corbyn is a left-wing member of the Labour Party and has never been in any other. He's a supporter of The Big Issue, and democracy and non-violence are part of his DNA. He has also been called a communist by people writing for the gutter press but you can't be a communist and a Trotskyist at the same time.
Dr Merryn Williams, email

I found Dr Victoria Anderson's article on the great CLR James very interesting. Her suggestion that he is best remembered for *The Black Jacobins*, the story of the Haitian slave revolution, might be true for the world of academia but to many more he is best remembered for writing *Beyond a Boundary*, which is still widely regarded as the greatest book on cricket ever written.

CLR James achieved fame as a cricket journalist and writer as well as a political thinker. And the West Indies won the World Cup the day I read Dr Anderson's article!
Peter Holdridge, email

Write to: The Big Issue, Second Floor, 43 Bath St, Glasgow, G2 1HW

Email: letters@bigissue.com Comment: [bigissue.com](https://www.bigissue.com)

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COMMENT OF THE WEEK

How to plot your pension

I'm writing to tease apart the issues raised by Shahid Ali Syed [Letters, March 21–27]. The basic state pension is a welfare issue because it is an unfunded state benefit. No one's national insurance contributions go into a plan with their name on it. Its purpose is to provide citizens with a financial safety net through which they cannot fall in retirement. The amount to which people become entitled and the age from which it is paid are political choices. Pensions of all other kinds are different because people have contractual rights to them. If a scheme offers a pension determined by pay, they may not be able to choose the age from which it is paid. In all other cases, they probably can. The essence of all these schemes is that people choose to give up income today for income in retirement. This is true even if their employer makes a contribution; if he did not operate the scheme their pay could be increased by whatever it costs him or her. Although Syed does not explain why he thinks 'pensions are not as attractive as they used to be', he may regret the passing of final salary schemes, he may remember the interest rates paid on savings in years gone by, or something else. We are where we are. One day, everyone will want to (need to?) retire. If the basic state pension is considered inadequate there are three things one can do. 1) Save during one's working life, to have an income when one chooses not to work or becomes physically incapable of it. 2) Write to your MP laying out a case for improving the basic state pension or 3) do both 1) and 2).

Keith Billingham, chartered financial planner, London

Streets ahead

My husband buys The Big Issue whenever he sees the seller in town. It's a great magazine and the stories in it bring tears to your eyes. Am so pleased for you and I'm not being patronising – I really am pleased for you and all the others who make a new life for themselves just with a bit of encouragement. I love Bob the cat and James! All the very best.
Moirra Jones, Facebook

@chomendley1

@BigIssue Just need to find a vendor today. My teenage bedroom had street poetry on the wall from BI – no pop posters for me x

Sound as a pound

Thank you to the guy that sells The Big Issue in Grays near Poundstretcher, for always smiling and asking if I needed help with my shopping. I didn't but it made my day nice.
Shelley Horton, Facebook

Weighty issue

Re: Lynn Rishworth's letter [March 28–April 3]. The answer is to never 'diet'. Anyone who tries to follow a strict diet will always be obsessed with counting calories, restricting fats, sugars, carbs etc. So they will always feel they are depriving themselves of something. The answer is simple. Just avoid all processed food, ready meals and junk food, learn how to cook and just give a thought to what you are actually putting into your body. I'm fed up with hearing how expensive fresh food is! It's simply not true that it's cheaper to eat rubbish.
Maggie Ross, email

@hellfiredenz

What has happened to me. Inspired by the *Famous, Rich and Homeless* TV programme I bought my first ever copy of @BigIssue yesterday.

Home truths

I'm particularly focused on The Big Issue's 'Fill 'em up' campaign. I'm struggling to understand why a nation that evacuated 800,000 children to the country in 1939 can't house its homeless population even on a temporary basis in 2016.
Iain Meyrick, Facebook



BIG WEEK

@ellielp
the Ben Eine
@BigIssue covers

TIED BY BLOOD
BOUND BY LIES



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PERFORMANCES BY
BIEL AND MAMET"**

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**"A FANTASTIC
THRILLER"**

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OUR WORK MUST BEGIN AGAIN

The signed and framed Big Issue covers designed by Ben Eine, mounted on the wall alongside his latest series of prints, said it all: Celebrate.

Last week at the Jealous Gallery in Shoreditch, London that is what The Big Issue did. We marked 200 million sales at a special night at the gallery.

Friends and supporters old and new gathered to toast the landmark. And a good number of them headed into the night with one of Ben's limited edition prints – amongst them our recent cover star Julia Bradbury and Sky news anchor Kay Burley. TV and radio host Colin Murray and leading contemporary artist Charming Baker were also in attendance.

Big Issue founder John Bird sent all gathered off into the night with words of celebration but also with a timely reminder that work still needs done.

"Our work must begin again," he said. "We must do something about the homelessness crisis in this country. We have to grasp the political nettle."

A night of celebration, then, but with the acknowledgement that, after 200 million sales across the UK, the work of The Big Issue goes on – and is as vital as ever...

Thanks are due to Dario and his team from Jealous, to Ben Eine and to sponsors Pret A Manger, Black Cow vodka, Kettle Chips, Sambrook's Brewery, Awesome Merchandise and Huber Beer.

Profits from sales of the Eine Celebrate prints are being donated to The Big Issue

Photos: Louise Haywood-Schiefer

Clockwise from top left: Julia Bradbury, our vendor Carlos, Jealous boss Dario with Kay Burley, Ben Eine, John Bird, Paul McNamee, Eine again and Jealous crowd

Britain's housing crisis: stealing from the poor to give to the rich



The council flat I lived in as a child in Fulham swapped hands for less than half a million pounds recently. My former wife's house cost £15,000 in the late '70s. You'd pay over £1m for it now.

But this pales into insignificance if you look at the house in Notting Hill I was born into after the war. A big slum stuffed full of the working poor, it would now cost you over £20m.

All of the overheated buying and selling of property has been increased alarmingly by the hidden owners. Who have used legal but often questionable means of hiding their ownership in the vaults of Panama. As homelessness increases and our streets fill up with rough sleepers, nameless tax dodgers, using Panama as a front, fill their coffers quicker than ever. In the meantime, nurses, firemen, doctors, students and almost everyone else wonders where their next roof is coming from. I walk around central London and see people begging, people sleeping in doorways.

Now we know that the corruption of London's property markets by flats and houses left empty is fuelled off-shore, we need to act. We need to claim back what was once a simple place for people to live.

I started The Big Issue 25 years ago to give people on the street the chance to make a legal form of income. Over the last quarter of a century we have struggled to get people off the streets, into programmes and moving forward. Yet this becomes even more difficult when housing and rents go through the roof.

Being homeless is on the rise, and it's likely to increase more. Vast hidden numbers of people who are sofa-surfing, living in old buildings; trying to get a roof over their heads. Homelessness is a barometer of the health of our society, and it is a threat to more and more people.

When I was homeless in the 1950s and '60s I was running away from the police and family. When I started The Big Issue many people I met had lives in tatters, often self-medicating with drink and drugs. In the 1990s many street dwellers that

brought us into being were mentally ill. They would have been in asylums if we had any left. Mental institutions closed and prisons and streets filled up with displaced, troubled people.

But now you meet people who are internal economic refugees, who through job

orphanage I was in as a child in Mill Hill is now a top-market housing estate.

But the pace has increased to untold and socially destructive levels. And we know why. It is investors who see property as profit. So a finite resource becomes the latest way of making even more money.

And putting that money out of sight and reach into Panama-like hideouts is criminal. And then adding insult to injury by leaving that place empty really makes a mockery. Of us, of business, of opportunity.

At The Big Issue we're making sure money gets to the right places. Through Big Issue Invest we have invested £365,000 in an organisation called PHASES, which buys properties to renovate and rent out, and offers homeless people construction training and apprenticeships. Big Issue Invest recently launched a £10m London Housing Fund to invest in smaller housing associations, social enterprises and charities that create affordable housing in the city, particularly projects providing employment opportunities for people in vulnerable communities.

In Devon Big Issue Invest lent £350,000 to Yes Brixham, to buy and renovate six flats which now house single mums, and is about to invest £80,000 (and another £1m to follow next year) in a Community Land Trust in Lewisham, where groups of people come together, collectively acquire assets and self-build affordable housing.

This money from Big Issue Invest is a different way to give a hand up. We know there are people with great ideas out there, they just need the opportunity to put them into action.

The Big Issue's campaign to Fill 'Em Up has tried to address the large amounts of properties that have been left empty. We know the damage that 'empty homes' do to an economy. But we need a forceful stand against this abuse and rape of our cities.



Robin Hood Gardens, Poplar, before demolition

loss or poor pay have fallen into homelessness. This is a frightening reality.

I have seen the changes coming in London for a long time. Wherever I lived as a child gets changed beyond measure by development. Along the Portobello Road, the Kings Road. Even the Catholic

"Investors see property as profit. So a finite resource becomes the latest way of making money"

John Bird is the founder and Editor in Chief of The Big Issue. @johnbirdsworld
john.bird@bigissue.com

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— **THIS IS A SERIOUS PARTY** —

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DEAR READERS,

How can I best describe what I wanted to achieve with this issue?

You know that little guy in the Care Bears who juts out his chest and fires heart-shaped love-beams as a weapon? That's maybe the closest approximation I can manage. I want this issue to feel like you're watching a herd of unicorns racing through a rainbow. Opening the pages should feel like you're literally being blinded by sunlight and yet somehow just can't stop reading. I've no idea why. Maybe it's because I've just seen Batman grimly slapping Superman around for 150 minutes. Maybe it's because Britain's best hope to replace David Cameron is a toss-up between George Osborne and Boris Johnson. Whatever it is, I know we need a little light right now and so I've put together literally the most positive and buzzy magazine anyone has ever held.

I've used my guest-editor spot to create a **HEROES SPECIAL** and got everyone talking about something they dearly love. The Big Issue itself is the most positive publication on the planet, a business that helps people to help themselves at the same time as entertaining the widest audience possible being the most brilliant idea in publishing – and so the whole thing felt very much in keeping with what the magazine stands for. I know it often tackles weightier issues but I hope you'll forgive this moment of lightness and enjoy it as much as we have making it.

My thanks to all the pals who took part in this special edition, taking the time to talk to or write about a public figure they admire. In truth, they all secretly confessed that they loved having the excuse to get in touch with their heroes without anyone feeling the need to call the police. There's something lovely about having a chance to enthuse about a secret passion. We've all got something we don't get to talk about nearly enough and I especially love the idea of people who were posters on my wall like Mark Hamill being in awe of someone else themselves. It humanises everyone but best of all it spreads the word. I've read this issue cover to cover and the love just drips off the pages. It's a mad, eclectic mix and a peek inside not only my address book but also my subconscious mind, from the people I work with every day to the people I watch read the news while I'm feeding the baby at 6am. I'm really delighted with it and I hope you enjoy it.

Oh, and to anyone who's thinking about doing a movie about a super-team starring Doctor Who, Luke Skywalker, Batman and Jimmy Krankie, as per this issue's cover, don't bother because I'm already halfway through the script...

LOTS OF LOVE,
MARK MILLAR (GUEST EDITOR)

Photo: Rex Features

FEATURES



**10 BEST
BOND EVER?**

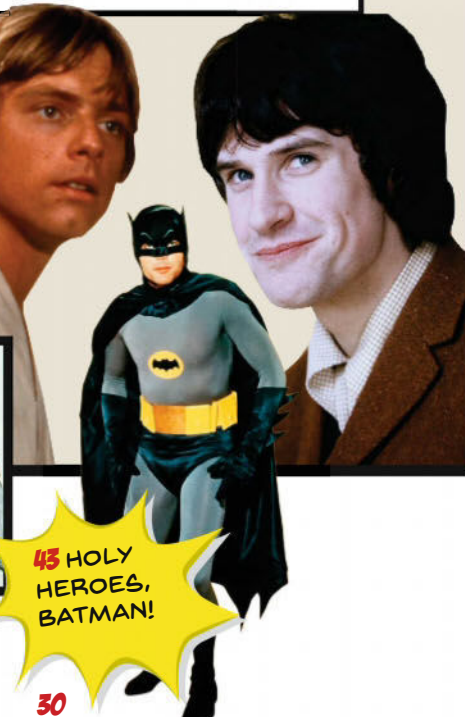
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THERE ARE LONGER VERSIONS AND EXTRA INTERVIEWS FROM THIS SPECIAL EDITION AT BIGISSUE.COM



NOBODY DOES IT B

TOM PARKER BOWLES is shaken and stirred interviewing the spy he loves **ROGER MOORE**

It might not have been love at first sight. Not even lust. That less than desirable accolade belonged to Jacqueline Bisset and her Atlantic-drenched T-shirt in *The Deep*. But when it came to Roger George Moore, it was certainly abject worship, one hero to rule them all. Because for an excitable seven-year-old film freak, Roger had it all. Comfortingly unthreatening good looks, cut-glass delivery, a mean right hook and pretty smooth with the ladies too. Not that you would admit that last one to your mates.

But unlike Sean Connery (with his simmering brutality) or Burt Reynolds (I could never get past that 'tache), Roger was a gent. Sure he could kill, shout and curse with the best of them. But you got the feeling that he never took things (flooded gold mines, double-crossing merchant bankers, oil rig-routing terrorists) too seriously. The quizzically raised eyebrow, the twinkle in his eye, the self-deprecating aside – he was a mixture of ideal uncle and international superspy.

Yeah, yeah, I hear you cry, tell us something we don't know. A film-obsessed child of the late '70s who was big into Bond. Next thing you'll be telling us, Han Solo was pretty cool and *The Watcher in The Woods* was shit-yer-pants scary. But although I adored him as Bond (*Octopussy* was my first cinema Bond in the Bournemouth ABC, and *Live and Let Die* is still top three), I was more excited by the likes of *Shout at the Devil*, *Gold*, *The Wild Geese* and *North Sea Hijack*. Hard-edged, no-nonsense, gloriously B-movie action adventure flicks in which men were men and women were, well, woefully underwritten. But while the likes of Lee Marvin, the Richards (Burton and Harris) et al would chew and snarl their way through exotic South African locations, Roger always kept that Savile Row '70s sangfroid. As Alan Partridge once so rightly said: "No one could wear a safari suit with the same degree of casualty." Nor names like Rod Slater, Shawn Flynn and, er, Rufus Excalibur ffolkes. What do you want to be when you grow up, various teachers would ask. Not James Bond, I'd say, but Roger Moore.

To admire the man from afar is one thing. But to speak to him, quite another. What if his hard-earned reputation for being one of the good guys – charming, chivalrous and ever-immaculately mannered – is all one Spectre-sized sham. As if.

"I've got away with being an absolute bastard," he



MOORE AS 007 WITH JANE SEYMOUR IN *LIVE AND LET DIE*



Illustration: Rob Doyle, Photo: Rex Features

BETTER

chortles down the phone from his London hotel. "That's why I'm such a good actor." He then launches into a classic Moore anecdote. "There was this Lynda Lee-Potter article about serious actors in the papers. Along the lines of, 'Why should Sir Larry Olivier be so reclusive, and Marlon Brando have such appalling manners? There are only two proper stars with manners,' said Lee-Potter, 'who make the whole damned profession worthwhile'." He pauses and laughs. "'David Niven and Roger Moore'." So I sent the cutting to Niv. And the next day, a letter came back from Niven. Plus the cutting, across which he had scrawled, 'It pays to be a c**t!'"

As to acting, Sir Roger is comically modest. He once said that his "acting range has always been something between the two extremes of 'raises left eyebrow' and 'raises right eyebrow'." And today he says his success and longevity "is just about being in the right place at the right time. Luck, that's all".

"I know half-a-dozen great actors who simply didn't have the luck that I did. Bond came about because of my being friends with Cubby Broccoli and Harry Saltzman. I don't pretend to be anything else than an extension of my personality."



MOORE ALONGSIDE
RICHARD HARRIS
IN *THE WILD GESE*

This is no mere thespian false modesty, rather a philosophy he's espoused since the start. "I enjoy work and I love being on location and filming. The camaraderie, with the crew and everyone, is an important part of it all. The only things that really matter on set are, 'Where's the thunderbox?'" and, 'What time is lunch?'"

So what about Bond? A millstone around your neck? "Christ, it wasn't a millstone at all. I got paid! If that's a millstone, give me two more. But Bond is already a parody of a real spy. Seriously, what sort of spy is known by name in every bar and restaurant in the world?" And his choice of the new post-Daniel Craig Bond? He finds James Norton "riveting" and Tom Hiddlestone "marvellous".

I ask him about his work as a Unicef Goodwill Ambassador but even when it comes to this, a real-life role he's played beautifully for more than 25 years, he simply talks of the "great things" done by others, like David Beckham and Michael Sheen. In fact, the only time any steel enters those mellifluous tones is on the subject of manners. "There is an appalling lack of manners in today's society, and I just don't accept bad manners. And I'm appalled that the Prime Minister doesn't wear a tie."

Watch yer back, Dave. But when he bids me farewell, the warmth has returned. And two hours later, I'm still giddy with delight. Sir Roger Moore, KBE. On-screen hero. Off-screen legend.

@tomparkerbowles
@sirrogermoore

**HEROES
SPECIAL**

HE SAVED EVERY ONE OF US!

SAM J JONES, BEST KNOWN AS
SAVIOUR OF THE UNIVERSE FLASH
GORDON, WRITES ABOUT HIS
HERO WINSTON CHURCHILL



I was first introduced to Churchill in middle school history class in 1967. As a 12-year-old I was fascinated by this little round, bald-headed, cigar-toting, well-dressed character.

There seemed to be a lot more activity coming from his eyes, and there was.

As I listened to my teacher, I learned in 1963 (four years earlier) he was the first person to become an honorary citizen of the United States. At first I thought, that's kind of cool but I'm sure there must be hundreds or thousands of important people who received the same honour. A few minutes later I was shocked to discover he was in fact the only one in the history of America (only seven others have since received this prestigious honour, including Mother Teresa).

Now I needed to know more, why did my country choose Churchill to be her very first?

I learned (like everyone else) of his impressive accolades and accomplishments – he was a writer (won the Nobel Prize for Literature), historian, Prime Minister of the UK (twice), Leader of the Opposition, leader of the Conservative Party, Minister of Defence, First Lord of the Admiralty (twice), Chancellor of the Exchequer, Secretary of State for the Colonies, Secretary of State for Air, Secretary of State for War, Minister of Munitions, Chancellor of the Duchy of Lancaster, Home Secretary, President of the Board of Trade and Member of Parliament for 62 years. He was a pilot, brave soldier and cavalry officer, he helped develop military aviation, helped invent the tank and was involved in the invention of the nuclear bomb.

As I grew older, it was apparent Churchill the man and the statesman was a one-of-a-kind who served and led during the most challenging times of our modern history, through two World Wars, Hitler's mass genocide and threat of world domination, the Great Depression and numerous conflicts. Churchill was the shining light when darkness raised its evil head, he was the encourager when many others spoke surrender, he was steadfast and courageous when others wanted to quit.

Currently, America may not be experiencing an actual world war but we are at this very hour battling internal dark forces regarding our elections (on both sides) that will not only impact the future of every American but will influence the world.

I pray our leaders will call upon the character of their former great ally and remember his words: "Something has changed in the relationship between human beings and their surroundings, therefore something has changed in the relationship among human beings. What is it? It is the transformation of human affairs by the massive acquisition of power of human beings."

Churchill is one of my heroes because he pursued truth and asked himself all his life – how are we going to control that power so it can be used for good, in war and in peace?

I continue my study of the man and encourage everyone to sign up at Hillsdale College for their one-of-a-kind online course, The Churchill Project by Dr Larry P Arnn.



V FOR VICTORY:
WINSTON CHURCHILL

@RealSamJJones



WHERE NO WOMAN HAD GONE BEFORE

You broke stereotypical boundaries in your role as Lieutenant Uhura on *Star Trek*. Did the weight of this have any effect on how you portrayed the character? No, not on how I played her. But I realised this character, this show, could affect people in a very powerful way and I felt a great responsibility. It was important that I got it right. I discovered that who I am and what I do can make a difference. This idea really came from Gene Roddenberry [*Star Trek* creator]. This wasn't just a television show to him but rather an exploration of humanity. It was extraordinary to be part of it. We all felt that extra little something.

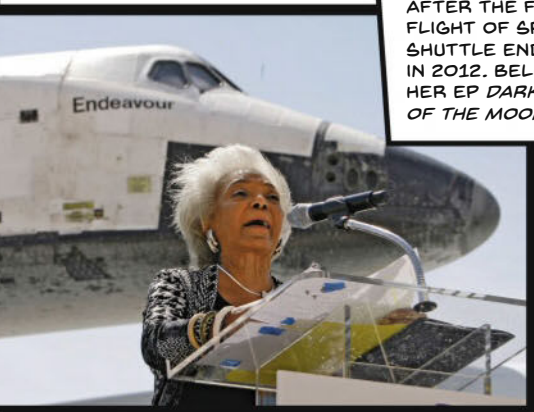
Amazingly, you were able to go from playing a character who travelled in space to helping recruit potential astronauts for Nasa. [Laughs] It wasn't planned that way. I was doing a lot of personal appearances. Wherever I went I spoke about space. Word got around. And people would write me, come up and talk to me, asking my opinion. Then a representative of Nasa came along and said: "We're really big fans of

NICHELLE NICHOLS boldly broke down racial barriers in *Star Trek* and inspired a generation of astronauts. **VERONICA TAYLOR** (the voice of Ash in *Pokémon*) interviews her hero

yours personally and admire what you stand for. We're wondering if you'd come and recruit the first women and minority astronauts for the space shuttle programme. Nobody knows better than you where to find them!" I looked at him. Two things were going on in my mind, 'Are you kidding?' and, 'Hell yes!'. I laughed and said: "Okay, I will do it under one condition. I'm going to bring in the most qualified people available and I will convince them that Nasa is serious but if you don't take quality people, if this is just for show... I will not be used or misused and they will not be either. Trust me, I think I know what you want." And he said: "We think you do too!" I tell people this is not a game; this is truly about people going

Photo: PA





NICHOLS SPEAKS AFTER THE FINAL FLIGHT OF SPACE SHUTTLE ENDEAVOUR IN 2012. BELOW: HER EP *DARK SIDE OF THE MOON* (1974)

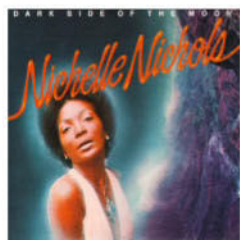
where no man or woman has gone before and that's not something that you play with. At one point Nasa actually said: "Stop! You're bringing in too many people!" I had a wonderful relationship with them for years and still do.

Did you ever want to go into space when you were little? I was in space [taps forehead] in here. Some people at Nasa said: "You know more about this than we do." And I said: "No, what you don't realise is that what you're doing is getting out there and it got to me."

Your parents recognised early on that you were gifted in the arts. Would you say that their support helped influence and guide your career path? Absolutely. It wasn't just me, I come from a family of six kids. Every one of us had our parents' undivided attention when we talked about what we wanted to be when we grew up. Everyone was supportive of the other.

Receiving that support at home really helps you to open your heart, to give back. To give back is such a good phrase. It's just something that you can't be taught, you just feel it, you know it. And then you live it... [Laughs] Live it and give it...

You've had a singing career as well. Would you say the women you chose for your one-woman show, *Reflections*, are your heroes? Lena Horne, Marian Anderson, Billie Holiday... all of those great people before me were my visions of where I could go, not to copy them but if they could get there I could too. That comes from my mother and father. They believed you could be anything you wanted to be. You apply yourself and you go there. I believe that too. It's not easy but the hard work pays off.



Any word of advice for those 'reaching for the stars'? Sometimes people ask me: "I always wanted to be such and such but I don't know how to go about it, when is it too late?" And I say, when you stop being who you want to be. You want to do something so badly but you think you can't... start thinking you can. That's the way I talk to young people and old people and in between. It's your dream, dream it and make it true. I get told that I am 'a hero', and it inspires me to continue to inspire others to be who they intend to be.

@NichelleIsUhura @TheVeronicaT

MY SWEET TIME LORD

COMEDIAN AND FRIEND OF PHYSICS **ROBIN INCE** SAYS THERE'S NO ONE BETTER THAN TOM BAKER TO JOIN ON AN ADVENTURE IN TIME AND SPACE

Oh the giddy nausea of excitement when the *Doctor Who* theme tune began on a Saturday afternoon. Who is my Doctor? Tom Baker, of course. Who is yours? If it's not Tom Baker then you are wrong. I am not a *Doctor Who* obsessive and find many of those other nostalgia feasts offer scant reward after the first few minutes of childhood rekindling – but I still find Tom Baker's *Doctor Who* rewarding. After 40 years, his eyes still make a connection from beyond the screen. His friend since drama school, sociologist Laurie Taylor, put it succinctly: "Tom peers around the side of the character."

He possesses the best qualities of humanity, even when he distances himself from humans. Like the wonderful Alastair Sim, there seems to be such madness and kindness within, and mischief.

He was told he would never make an actor, his own personality was too big. Like Christopher Walken, he inhabits a character but does not leave himself behind. How much I would love to have seen his performance of Oscar Wilde – I can imagine the perfect blend of intellectual, bon viveur and outsider.

The myths and tales of Tom Baker are many.

Did he really kidnap all the toys from *Play School* – Hamble, Big Ted and all?

What of that moment he was being driven around and suddenly realised he wanted to watch that night's episode of *Doctor Who*. Seeing some kids' bikes leaning against a house, he got out of the car, tapped on the door and asked if he could come in and watch with them.

He was a famous drinker in Soho, hanging around with Francis Bacon and "hammering the optics" of the West End drinking clubs with the proceeds of his many voiceovers.

In the history of voiceover outtakes, his haranguing over the correct pronunciation of "tarpaulin" stands up with Orson Welles' frustration over the sentence structure of an advert for frozen peas, and Colonel Sanders repeatedly fumbling and gabbling his lines about "his new fried crispy chicken with a crisp crumb coating".

He was happy to utilise *Doctor Who* to enhance his already powerful personality to get what he wanted. Drunk in Putney late one night, he stood in the middle of the road as cars sped by, drivers shocked to see a Time Lord in their path. Eventually getting on to a bus, he asked if he could be taken to Sloane Square. The driver explained that wasn't on the route but as the bus was otherwise empty and this was The Doctor, he went a mile and half off route to get Tom Baker home.

More recently, I can think of few more wonderful moments on *Have I Got News For You* than Baker seeing a photograph of Angus Deayton and suddenly quoting EE Cummings: "How do you like your blue-eyed boy, Mr Death?"

His Doctor was a unifier of odd boys and girls. The young eccentric with their face pushed in the mud was offered hope by this most peculiar and charismatic figure.

Tom Baker tells a rather beautiful story of being recognised by a man in Oxford Street. After some incredulity that it really was Baker, the man said: "I was in a home for children; nobody wanted us... it was terrible. You made Saturday night good." Close to tears, the man stopped talking and looked at Baker with an expression of "no more needs to be said", and gave the thumbs up. And for Baker: "It was a knighthood. Just thumbs up... it's incredible, isn't it?"

@robinince

LUKE, I AM YOUR MODFATHER

When Mark Millar asked his friend **MARK HAMILL** which of his heroes he'd like to interview for this special edition, he had only one response – **RAY DAVIES**. Hamill is a dedicated follower of The Kinks. This is what happened when they met

ACT I

FACE TO FACE: MARK HAMILL AND RAY DAVIES
SIT IN THE THEATRE UPSTAIRS AT THE
GATEHOUSE PUB, HIGHGATE...

Mark Hamill: So, you haven't seen the new *Star Wars* movie, have you? I invited you to the premiere.

Ray Davies: I was working that week but I will see it.

MH: My first question was going to be, do you think Rey is Luke Skywalker's daughter or just a random scavenger? I thought it'd be a great icebreaker, as you would be expecting something about The Kinks. The new protagonist, Rey, is from a desert planet, strong with the Force – it is like Luke all over again. In one of the early drafts Luke was a girl.

RD: You'd have to shave the beard!

MH: I get these kids on Twitter asking whether Luke could be gay? He is whatever you want him to be.

RD: When you were cast, who would have thought what it would become? I first saw *Star Wars* in Troy, Michigan, when we were on tour. That is how we hooked up, isn't it?

MH: Yeah, I went to see you guys in New York in 1977. You had seen *Star Wars*, recognised my name on the list and invited me backstage. I said to my wife, Mary Lou: "I have been a mad fan of this band for so long but you have to be careful about meeting your heroes." When Mark Millar said he was guest editing *The Big Issue* and the theme is icons interview their heroes, I immediately said: "I wanna interview The Kinks."

RD: All right!

MH: I hadn't seen you in years. But Mark told me how it is sold by homeless people and I thought that would hit Ray in his sweet spot.

RD: They sell *The Big Issue* on the street. Richard just did it. Gere. He was on the front cover. He's a cool guy.

MH: He is concerned about homelessness, as am I. The problem in

REY (DAISY RIDLEY)
AND FINN (JOHN BOYEGA)
IN *STAR WARS: EPISODE VII*
– *THE FORCE AWAKENS*



the US got more severe when the Reagan administration started closing down mental health clinics.

RD: Who was Mayor of New York at that time? Dinkins? Ed Koch? He hosed them. Zero tolerance. I used to live on 72nd Street and Central Park West.

MH: I was at 87th and Central Park West for years. You came to one of my plays on Broadway, *Harrigan 'N Hart*. A terrible show!



It closed in two weeks. I was embarrassed you had come to see it but we went for dinner afterwards.

RD: Sounds familiar. So, what are we going to talk about, Mark?

MH: I want to talk about what you want to talk about. I was a massive fan before I came to England. I was with you all the way. Even in your *Schoolboys in Disgrace* and *Preservation Acts I and II* days, when you had girl singers, wore costumes, added horns. My mission in life was to convert people to The Kinks. I first saw you at the Whisky A-Go-Go in 1969.

RD: You were at that gig? Did you know Elvis turned up one night? He sat in the corner with his girlfriend.

MH: I get intimidated when I know someone is in the audience.

RD: I didn't know until after. I wouldn't have been able to cope. I might have played Jailhouse Rock...

MH: When I first came to England in 1976, it felt like there was a whole new dimension to how I understood your music.

RD: We have re-releases of *Muswell Hillbillies* and *Everybody's in Show-Biz* coming out.

MH: *Muswell Hillbillies* is about displacement of people, so it's even more important we are doing this for The Big Issue. Did you know *The Beverly Hillbillies* sitcom? >

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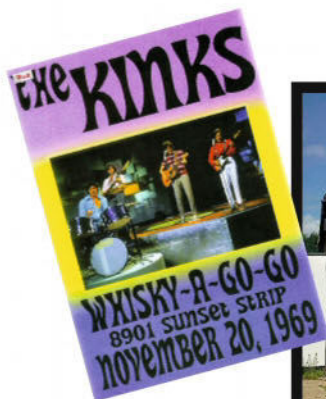
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LEFT: A FLYER FOR THE GIG WHERE HAMILL FIRST SAW THE KINKS. ABOVE: NO. 6 DENMARK TERRACE IN FORTIS GREEN, NORTH LONDON, WAS THE DAVIES FAMILY HOME. RIGHT: THE KINKS IN THE 1960s (CLOCKWISE): PETE QUAlFE, RAY DAVIES, MICK AVORY AND DAVE DAVIES. BELOW: HAMILL WITH IGGY POP AND BLONDIE

RD: It's legendary! A lot of London was bombed. I grew up near a bombsite, wrecked, rubble. After the Second World War, a lot of my generation were uprooted and forced out of London to New Towns. *Muswell Hillbillies* is a political record. We were moved out of the slums into a more refined place called Muswell Hill. We were the most working-class people there. I equated it to *The Beverly Hillbillies*. Politically I couldn't relate to London at the time. I wanted to find a new identity.

MH: Having all these bonus tracks on the re-release is another piece of the puzzle for us completists. I wrote them down.

RD: You have neat handwriting! Good news for you is they raided the vaults for Carnegie Hall shows outtakes...

ACT II THE FARCE AWAKENS

RD: Who is going to win the election? Donald Trump?

MH: Oh my God. He is like Mr Flash [Ray Davies' anti-hero on the *Preservation* LP series] on steroids.

RD: Haha – that is what I think every time I see him.

MH: I have faith in the American public. I believe if Trump gets the nomination he will lose in a landslide. I have to believe that or I can't live there.

RD: There is no character coming through who is an alternative to him in that party.

MH: Ted Cruz is even more scary. I don't think Trump has a true ideology. He can be malleable to whatever he thinks will make him successful. Cruz is a hard-edged ideologue and a right-wing religious fanatic to boot.

RD: Wow, what a combination.

MH: I saw you five nights in a row at the House of Blues. What shocked me was how different the set list was every night. One night I requested *See My Friends*. When I went backstage, you said you were hoping I'd ask for *Celluloid Heroes*.

RD: I wrote *Celluloid Heroes* when I was living in a seedy area off Hollywood Boulevard.

MH: It is a poignant song about an absurd notion – "their names are written in concrete" – where you can walk over your favourite stars. People ask if I feel outraged that I don't have a star on Hollywood

Boulevard. No way. You have to pay for them – so Donald Trump has a star but I don't.

RD: You should get a free one! One thing I regret. When Dennis Hopper had his star unveiled, I didn't go to wish him well. He was dead within a month... From the first beat of *Celluloid Heroes* you know it is not going to end well. Here is someone disconnected from the world, looking at what could have been.

MH: I look at Luke Skywalker and there is a disconnect from me. I'm not heroic. I don't even like flying. All these virtues he has I don't relate to. Mark Hamill feels pain, Luke Skywalker feels no pain. I asked for *See My Friends* because I couldn't understand why it sounded so different. It was before The Beatles did Norwegian Wood with a sitar. How did you get that sound?

RD: A cheap 12-string Framus guitar. I recorded Well Respected Man, Dedicated Follower of Fashion, Sunny Afternoon with it. On *See My Friends* it was played near an amp, so the notes were feeding back. The engineer put a compressor over it and the cymbals and guitar sound like they are one instrument. I wrote the song in India.

MH: I read you were listening to the workers chanting in the morning?

RD: I'm an insomniac. I went to the beach and saw people chanting as they walked to work. The imagery and sound stayed with me, a very cinematic moment.

MH: Paul McCartney wrote *All My Loving* as a poem but woke up one day with the tune for *Yesterday* in his head. Do you set out to tell a story or have a melody in your head?

RD: For me, the two come together on the best ones. Although *Waterloo Sunset* was called *Liverpool Sunset* for a while.

MH: The greatest compliment I ever heard was McCartney saying "I should have written that" about *Waterloo Sunset*.



ACT III SEE MY FRIENDS: RAY DAVIES CATCHES UP ON STAR WARS GOSSIP...

RD: I have never heard that before. That is really nice. As if he hasn't written enough already!

RD: What happens to Darth Vader in the new film? Didn't he turn out to be you? >

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MH: No, he is my father. He is Dad Vader to me. Don't you remember at the end of *Empire*? Luke, you don't know the truth... it is one of the great twists of all time.

RD: What is George Lucas going to do now?

MH: George has retired. He sold Lucasfilm for \$4.5bn to Disney. Even if he started now it would be impossible to spend all that money.

RD: What is the relationship between you and the other guy?

MH: Harrison Ford?

RD: What's his character's name?

MH: Han Solo? No spoilers but the new movies are all about the new generation.

RD: Young blood, Mark.

MH: Exactly, it's all about the kids. We are relegated. You have to move over.

RD: How is Harrison after his plane crash?

MH: He had a plane crash then the Millennium Falcon door fell off and broke his leg. His foot was on backwards. This guy seems indestructible to me. He won't stop. My most feared words when I answer the phone are Harrison saying: "Hey, let's go flying!"

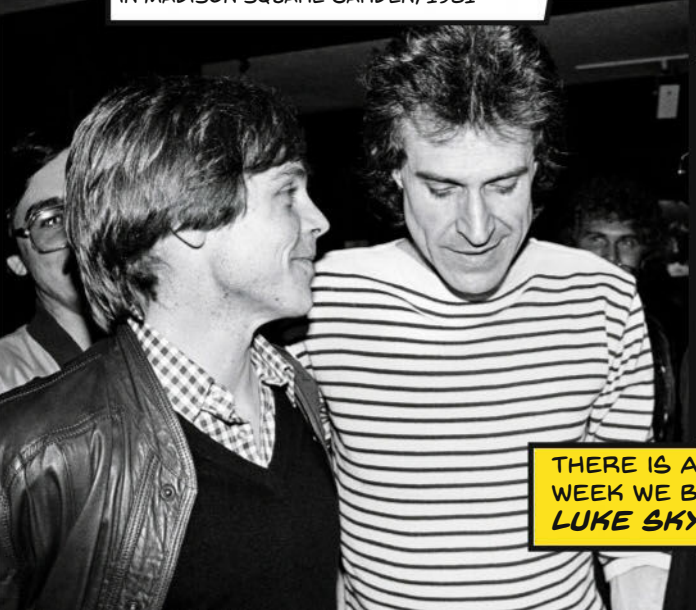
RD: Do you have any hint at what the music is like when you are filming a scene?

MH: Not at all. And until *Star Wars*, most sci-fi films used very cold, electronic scores. I remember Gary Kirsch, the producer, picked me up to drive to a dubbing session. He played me a tape of the London Symphony Orchestra playing the score to the movie, sitting in the passenger seat of this little sports car. It came on, and I'm telling you, I was in tears.

Photos: PA / Getty



LUKE SKYWALKER, PRINCESS LEIA AND HAN SOLO. BELOW: MARK HAMILL AND RAY DAVIES BACKSTAGE AT A KINKS SHOW IN MADISON SQUARE GARDEN, 1981



THERE IS A LONGER VERSION OF THIS INTERVIEW ONLINE. NEXT WEEK WE BRING MARK HAMILL'S INTERVIEW WITH DAVE DAVIES. LUKE SKYWALKER HAS REUNITED THE KINKS!!!

RD: It worked in Troy, Michigan, that is for sure!

MH: People ask what my favourite Kinks album is but it is a continuous timeline. It depends what kind of band you want to hear.

RD: When we signed to RCA, they asked why we couldn't do two albums sequentially that sound the same. It must be the same in your world.

MH: Once you get known for one thing, they want you to do it over and over. But you've got to please yourself as well as the audience. Can you just do variations of All Day and All of the Night or You Really Got Me forever?

RD: Those songs are great but it gets to your brain after a while.

MH: It was so disturbing when suddenly you were not able to play in America [The Kinks were banned from the US between 1965 and 1969].

RD: We took a big hit. Emotionally it really upset me. It was like being on a blacklist.

MH: I took it very personally. Not many bands could have survived that. I saw you play college dates in Santa Barbara. We had to take our shoes off. It was in the gym. We felt so lucky to see you in such an intimate space.

RD: The rebuilding process took 10 years. But we ended up in the early '80s at Madison Square Gardens.

MH: *Saturday Night Live* must have helped.

RD: Yeah. My big regret is when we were on performing *Sleepwalker* I was asked to be in the first Coneheads sketch and turned it down. "Thank you but I've got to tune up my guitar!"

MH: By the way, I never sang *Sleepwalker*, I always sang *Skywalker* because it scanned so perfectly.

RD: Hahaha. [sings] I'm a Skywalker...

MH: And I have to tell you, while we were making the first *Star Wars* film, I sang *Supersonic Rocket Ship* in the cockpit of the Millennium Falcon. On one side was one of the most venerated actors of the 20th century, Sir Alec Guinness, on the other an eight-foot tall actor in a dog costume flying a spaceship! How much more surreal can it get?

RD: What did Sir Alec think about it all?

MH: I asked why he wanted to do a movie like this. He said: "I have always wanted to play a wizard in a children's film."

RD: He probably always wanted to do panto!

MH: I was asked to do panto but figured I should do the West End first otherwise they won't take me seriously.

RD: There is no way back from that.

MH: Exactly, I would be David Hasselhoff forever. Anyway, I started singing *Supersonic Rocket Ship* – a great song you can't categorise – "there are too many people, side by side". And it was so apt. Because Harrison, Peter Mayhew [the Wookiee], me and Sir Alec were cramped in that cockpit. There was lots of downtime to get lighting right. To pass the time I would sing. And of course, your music is never out of my head, ever.

RD: Bless you.

The Kinks' album *Everybody's in Show-Biz* (Sony) is reissued on June 3. Mark Hamill and Ray Davies were recorded by Adrian Lobb @adey70

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'SHE BUCKED THE TREND IN A MAN'S WORLD... SHE MADE ME WANT TO BE A JOURNALIST'

As feisty editor Lynda Day in children's newsroom drama *Press Gang* **JULIA SAWALHA** inspired a generation. *Good Morning Britain's* **CHARLOTTE HAWKINS** meets her hero

It started for me when I was 13. Feisty female student newspaper editor Lynda Day stormed onto my TV screen and from that moment I knew I wanted to be a journalist. If you've not heard of *Press Gang* you might wonder what's all the fuss about a children's TV show but it was so much more. Superbly written by Steven Moffat in his first TV screenwriting gig – long before he resurrected *Doctor Who* – it was a mark of its time, cult viewing and a call to arms for all wannabe journalists.

Lynda Day was strong, not much older than me but she was in charge, she made all the decisions. She bucked the trend in a man's world. She was my childhood hero.

Lynda was Julia Sawalha's first starring role. What did she rate most about her? "I loved her leadership qualities, her tenacity in finding the truth and her ability at such a young age to find it, whatever the cost," Sawalha tells me. "Lynda was driven, ambitious and extremely bright. She was very passionate about journalism and had a great sense of justice."

It was Lynda's determination to uncover stories,

to right wrongs, to make a difference that seemed to me what journalism should be about. Lynda stuck to her beliefs and wasn't afraid to let others know what they were. That commitment to the cause played a big part in Lynda's drive to succeed, Julia says: "She would relentlessly challenge her team of journalists, not only because she wanted to bring out the best in all of them but because of the belief and respect she had for the *Junior Gazette* and the stories it portrayed."

Lynda's authenticity arose from her imperfections. To Julia, that fuelled her character's work ethic.

"Her interpersonal relationships were highly dysfunctional," she acknowledges. "I felt Lynda had fairly low self-esteem and to distract herself from her personal life she wholeheartedly ploughed all her energy into her work. She was most certainly a young and captivating woman with ardent feelings, both emotional and physical. To her detriment, however, she considered feelings as defects and persevered at suppressing these very normal qualities because the last thing Lynda wanted was for anyone to see vulnerability. She was, after all, in charge of a group of amateur teenage journalists who might or might not turn up before and after school hours, and had to keep a strong sense of leadership."

I could forgive any of Lynda's faults. I wanted to be her, investigating stories, uncovering truths, putting the world to rights. I wasn't alone. She inspired a generation of girls to want to work in news. And Julia sees that legacy today. "For the last 25 years, every time I do a press conference there has always been someone who told me the reason they became a journalist was because

"I WANTED TO BE HER, UNCOVERING TRUTHS, PUTTING THE WORLD TO RIGHTS" CHARLOTTE HAWKINS

of Lynda Day. Because she was an amoral character I find this slightly disturbing but then if I, or more

importantly Steven Moffat,

have led them into a career which is rewarding, I feel I have done my job well, not just churning out fodder entertainment."

Part of me still holds on to that *Press Gang* ethos. A reminder to not forget what should be at the heart of being a journalist: it's a privilege to do this job and be in a position to tell people things but with it comes responsibility.

There have been rumours for years about a *Press Gang* film. Could Lynda, Spike and the gang reach a new generation? A quarter of a century on, would they be running an online paper, managing student vloggers? "Well, rumours swirled for years about *AbFab* the movie and one was never sure if that would come to light. So watch this space..." Scoop!



Absolutely Fabulous: The Movie is out July 1
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ENEMY OF THE STATE

When **DAVID ICKE** told us the world is very different from what we think it is, Britain scorned him. But some of his most outrageous claims have proven to be correct. **MARK MILLAR** went to the Isle of Wight to seek the truth.

This is his report

ILLUSTRATION BY ROB DOYLE





DAVID ICKE BEING
INTERVIEWED BY
TERRY WOGAN IN 1991



What if everything you know is a lie? Suppose 13 families control the planet and our Presidents and Prime Ministers serve them instead of us? What if the BBC is an Orwellian Ministry of Information and filters news on behalf of the Establishment that appoints them? Could national treasure Jimmy Savile really be a monster involved in child-trafficking and Satanic ritual abuse with some of the most famous faces in Britain, including the ex-Prime Minister who signed us into the European Union?

So said David Icke in *The Biggest Secret*, a perennial best-seller, which caught my eye in 1999, 18 months after the death of Princess Diana, her face pictured prominently on the front and whose official story he demolished inside. Two years later, he turned his attention to the events of September 11, 2001, and took apart the official story. Did the mainstream media really report on the day that the passport of a known terrorist had been found in the burning remains of the Twin Towers, linking the hit to a man called Bin Laden? I'm afraid so. Did they point out that every traffic camera in Paris was working perfectly on the night Diana died except the 17 around the Pont D'Alma tunnel, which all suffered electrical faults 25 minutes before her accident? I'm afraid not.

If Michael Keaton was your Batman you'll almost certainly remember David Icke as a sports commentator for the BBC and will have seen his awkward moment on *Wogan* where Terry had the audience in stitches at his outrageous ideas.

Twenty years later Wogan had him back but the audience wasn't laughing any more. Savile is probably the most reviled figure in the corporation's shaky history. The police are investigating hundreds of leads against some of the most famous

politicians of the last generation. Former PM Sir Edward Heath has been investigated by eight different police forces for crimes against children.

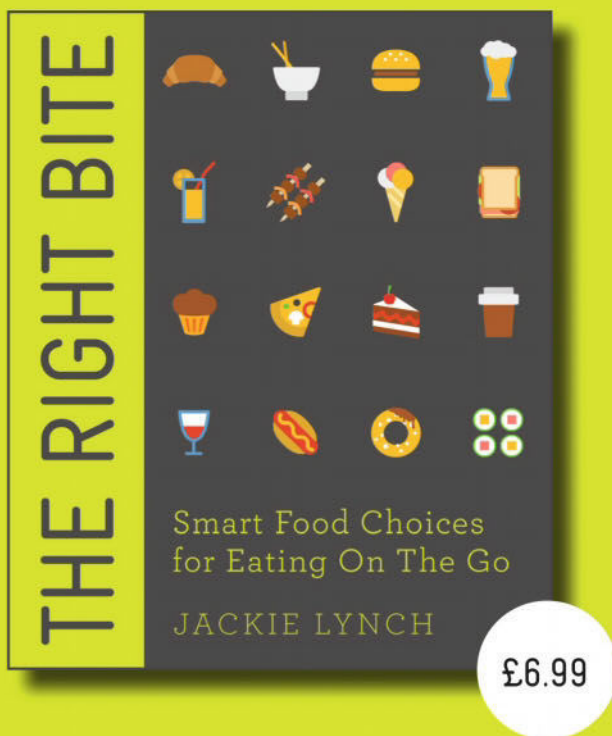
I'm on a boat from the UK mainland to the Isle of Wight, where Icke has lived for more than 30 years, and it strikes me as appropriate he'd stay here, close enough to still feel at home but a stretch of clean water between his flat and the country he's been exposing for years.

His son Jaymie picks me up at the port, and his warmth for his father is immediate. Your old man telling the world that we're all being run by a secret Satanic cult could be the ultimate 'Embarrassing Dad' experience but Jaymie was always encouraged to question what he was told. He believes his Dad, after doing his own research as opposed to any sense of blind, family loyalty.

CONTROLLING HUMANS

"The education system is the big problem," David Icke informs me as we sit down to the first of many cups of tea in his local pub. "It's not there to inform or to bring out our unique gifts. It's there to programme a defined >

Photo: Rex Features



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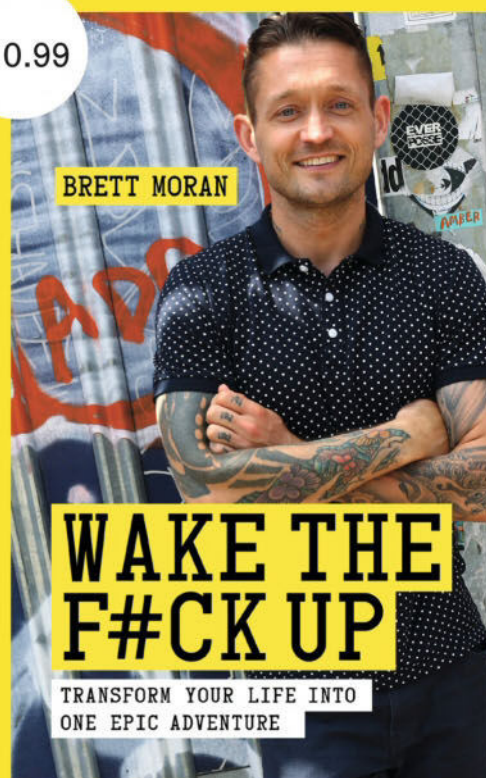
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sense of reality that suits the people in charge. So you come out of the womb and you're immediately hit by the influence of your parents who were brainwashed into subservience their entire lives. Then you go to school and you're sitting at a desk and an authority figure tells you for the next 13 years when to talk or eat or even go to the toilet. If you were sitting around a table trying to come up with a plan to control the human race this is exactly what you would come up with, getting the kids at the earliest opportunity and programming them to receive a worldview that suits your best interests. Anyone who obeys is rewarded. Anyone who disobeys is labelled as disruptive. Now the head of Ofsted is calling for children to start school at the age of two. It's unbelievable."

Icke's grandchildren are playing and drawing at the next table and I'm aware of other customers pleasantly spotting him over the course of our long lunch. The waitress who serves us looks especially delighted. He's come a long way from the Wogan interview where he became a public laughing stock. He couldn't walk down the street without people shouting at him or watch TV without being the punchline for a stand-up comedian. Now he's written a massive series of bestselling books and packs out auditoriums with thousands of people on his international lecture tours.

"The public didn't like having their sense of reality being challenged but things are changing," he explains. "There's a massive consciousness shift going on – 9/11 was right in the middle of it. Some people had a hard time accepting that the powers-that-be could do this to other Americans but it was only because they were applying their own value structure to these events and not realising that the families who control the world have no human empathy. They just have an agenda and all basic morality has been burned out of them. In fact, they GET OFF on the pain and suffering they cause. They're obsessed with death and decay and feed off it like parasites."

This is the one place where some in the alternative media sometimes deviate from Icke but he's unapologetic about where his research has led him and lays it all out very simply. His basic thesis is that just as demodex folliculorum are a parasite on human skin invisible to the naked eye, an unseen consciousness feeds on human emotion outside our spectrum of light. The Christians called them demons, the Arabs called them Djinn and the ancient Aztecs sacrificed human beings to them in industrial numbers in return for power. This, Icke tells me, is still going on both in our country and every capital city in the world. "The Presidents and Prime Ministers and all the world's Royals are interbred," he explains. "You can trace their bloodlines all the way back into the ancient world. It's the same families doing exactly the same things, worshipping these same entities to maintain power. YOU might not believe what they believe in but by God THEY certainly do."

In his latest book, *Phantom Self*, Icke talks about a whistleblower he met who said he was part of a team

working on the internet in 1969. "On the one hand, the internet has been an incredible means of sharing information the mainstream media keeps away from the general public. On the other, it's always been part of the long-term plan in the Elite's ambition for complete domination of the human race. Over the last 20 years we've been trained to become addicted to our devices, and the next step is wearables, to make them more convenient, and the step beyond this is really sinister. What this has all been heading towards is 'implantables', where the devices are inserted under

your skin and start to affect human consciousness from a central grid. The people in charge have always been massively outnumbered and their greatest fear is the human race waking up, but once they're able to alter our thought processes from a central computer it's game over. That's the biggest threat we're facing over the next few years."

PEOPLE-BASED POLITICS

I ask about Corbyn and Sanders and all the progressive, people-based politics fighting back against the push for more centralised power and ask if he still feels optimistic about where we're heading.

"Oh, absolutely," he tells me. "The unravelling of the European Union in particular. You have to understand what that project really was. An unelected body with complete control over domestic governments but it's hard to sell evil and so they had to package it as something nice. So they called it the Common Market and told us it was this lovely free-trade zone and they've been taking away our freedoms so gradually we've barely even noticed. The same thing happened in America with Nafta and we've got the African Union too of course. I call it the totalitarian tiptoe and the plan is to link them all together eventually into a world government with a world currency and a world army all under their absolute control."

But who would the world army be used against if we're all part of the same world government?

"The people, of course. But I still feel optimistic. The public are waking up and fighting back. We just have to get the

message out there."

As a writer, I love his fearlessness. The idea that he writes what he believes and never thinks about the consequences for his name or reputation. His ideas are a lot for people to process but when you look at the papers over the past couple of years it's striking how much of what he was mocked for is suddenly front-page news. As he drops me off at the boat and gives me a copy of his new book, I'm left with the impression of a nice guy with an adoring family who left a BBC he despised in the hope of giving people a different information flow. As I open the book on my way to the mainland, I wonder what else in here is going to be mainstream headlines 20 years down the line.

David Icke's new book *Phantom Self* is available at davidickestore.com and his World Wide Wake Up tour tickets are available at theworldwidewakeup.com



ICKE (ABOVE) SAYS 9/11 LED TO A "MASSIVE CONSCIOUSNESS SHIFT"

KRANKIE PAN

IAN and JANETTE TOUGH are still going strong in showbiz after 50 years. It's all thanks to **MAX BYGRAVES**

IAN ON MAX BYGRAVES...

The best showbiz advice I ever received was also the bluntest – straight from the mouth of Max Bygraves.

It came after Janette's beanstalk accident when the stage prop she was on collapsed, fracturing her skull in 2004. In her long months of recovery we seriously thought about waving goodbye to showbiz once and for all.

We wanted to buy a beautiful tearoom we had spotted in Torquay where we live. It seemed like the perfect antidote to decades on the road, and The Krankies' Koffee House had a certain ring to it... until we told our grand plan to Max. He mulled it over for a split second, then said: "Do you know how many scones you'd have to sell to make a grand, Ian? Don't be such a stupid c**t." He was right. Shortly afterwards we were approached to do our first panto with John Barrowman at the SECC – that was seven years ago and we haven't looked back.

We got to know Max and his lovely wife Blossom really well after we became neighbours on Australia's Gold Coast, where we bought an apartment in 2001. Sadly, Blossom was hospitalised with dementia and we'd regularly take Max to visit her. Max was also in the early throes of Alzheimer's. One day when we paid her a visit an old man was standing at the reception desk with nothing on from the waist down. Max went straight over to him and said: "Still complaining about the custard, are you?" The hospital staff roared with laughter.

The doctors eventually gave Max a simple dementia test, which involved us playing a DVD of one of his last performances to see how much he could recall. Max turned to Janette and I, fixed us with that cheeky smile of his, and said: "I'm funnier than that guy." To this day I am convinced he was winding us up. So his memory might have gone but his sense of humour never left him. He died in Australia in 2012 at the age of 89, a year after Blossom.

I miss them both.



JANETTE ON JACK MILROY

My big showbiz break came in 1963 when I was just 16 and was hired by Scottish entertainer Jack Milroy to join his panto *The World of Widow Cranky*.

Jack was the one who singled me out and started giving me funnier and funnier parts to do. He was a great mentor and was always full of encouragement with tips on how to develop my comedy.

That meant a lot to a teenager from Queenzieburn, as Jack was a household name in Scotland thanks to his double act Francie and Josie – two wide boys with quick-fire Glasgow patter – with fellow funnyman Rikki Fulton. A few years later when Ian and I had our own double act I asked Jack if we could call ourselves The Krankies, after that panto. We then changed it to The Krankies – which eventually gave birth to Wee Jimmy Krankie, of course.

I also loved Jack's great sense of humour. He was once personally invited to the opening of the musical *Cats* at Glasgow's King's Theatre by Sir Cameron Mackintosh, who was a huge fan of Jack's.

Cameron eventually turned round and asked Jack: "And what did you think of the show?" Jack said: "Oh, it was great son." He paused for a moment but wasn't done yet... "Just one thing – there were too

many cats. You should have got a wee dug to run on and break it up."

There was a deadly silence, with all these hangers-on waiting to see what the great theatre impresario would say – but Cameron just burst out laughing. And that was the great thing about Jack, he never lost his common touch. You would see him in his local bookies every day talking to the punters or out in the street making the homeless laugh. No one ever got the better of him.

Jack and his wife Mary Lee would come to our pantos at the Pavilion every year. I bumped into him in Boots once and said: "I saw you in the front circle last night Jack."

He replied: "Aye hen, I had to come and see that ventriloquist's

dummy routine one more time before I go." I never thought anything about it. Two days later on February 1, 2001, he died at the age of 85, so he must have known his time was up.

But that was Jack – still supporting and encouraging me right until the end.



Ian and Janette Tough will return to panto at Glasgow's SECC later this year. Janette appears in the *Absolutely Fabulous* film this summer.

KIE



Comedian **JOSH HOWIE** achieved the rare feat of befriending his hero **ALEXEI SAYLE**. Over their weekly Oreo milkshakes they discuss the pitfalls of meeting your heroes...

JH: Did you ever manage to become friends with any of your heroes?

AS: I don't really have heroes. Being raised in a communist household to celebrate the greatest mass murderer of all time might have made me slightly distrustful of idol worship, although I did want to be mates with Alan Bennett but never pulled it off.

JH: So you met him then?

AS: Yeah. I went up to him at The Secret Policeman's Ball and he just ran off.

Stephen Fry's his mate, how'd he do it? I don't know how he engineered it.

JH: Is there nothing Stephen Fry can't accomplish? Engineer is the right word though. You have to strategise and put real thought into your approach. 'What can I say in these few stolen moments that might most endear myself and get them to take me under their wing?'

AS: I was introduced to David Simon [creator of *The Wire*] by a mutual friend at a screening of season three and I said: "Charlie Brooker claims he introduced *The Wire* to Britain but really it was me."

JH: And did that work?

AS: Well, he's not here is he?

JH: You went with the slightly sarky tactic. Like, this guy is probably sick of everyone kissing his arse and telling him

how great he is. Rather than trying to make some insightful comment about the decline of the American dream, you wanted to make an impact.

AS: Afterwards, supposedly David Simon said to my mate: "Is that guy some famous comic in Britain?"

JH: Exactly, now you exist, he remembers you. Maybe you weren't going to be best mates so subconsciously you realised it was better to settle for being remembered. That's probably what goes wrong when people meet their heroes – you want to make an impression but instead it backfires and you come across as a smartarse.

AS: It never works.

JH: I'd have thought being famous would help you?

AS: There is something Freemasonry about being famous. I could never go up to someone if they didn't know who I was.

JH: So, with Vince Gilligan [creator of *Breaking Bad*] you'd

have to send someone else in first

on an exploratory mission, have them announce all your achievements. Ask if they've ever seen *The Young Ones*. What if you weren't Alexei Sayle, though?

AS: If I wasn't Alexei Sayle I'd be very bitter.

JH: Then what advice would you give to people who want to approach you?

AS: I'd urge them not to. It's best if they saw me like a dangerous gunman on the loose, 'The public are encouraged to not approach this individual'. Although if they'd bought a lot of my product that'd be helpful.

JH: So carrying an armful of your DVDs and books then?

AS: "Right, you've got five minutes. Go."

Alexei Sayle's memoir *Thatcher Stole My Trousers* is out now. Josh Howie's *Losing It* is on Radio 4 in the summer @joshxhowie



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IN POD WE TRUST

PETER BAYNHAM helped craft the best British comedy in the last 20 years – *Brass Eye*, *Alan Partridge*, *Borat* and more. Here's why he thinks podcast maestro **MARC MARON** is the voice of a generation

If my wife came to me, covered in blood, and said: "Peter? I just killed the postman, both for a sexual thrill and to steal the identities of everyone in his mailbag so I can finally be free of you, you little Welsh shitbag. Now drive to the desert and dispose of the body while our daughters help me clean up the mess..." – at least part of me would be thinking, the desert? That's three hours' drive! I could listen to at least two episodes of *WTF* each way!"

I really like Marc Maron's podcast, from his often brilliant preambles, delivered with an abrasive, shouty warmth, as if he's having to repeat himself because you didn't fucking listen the first time, to his closing battle cry, "Boomer LIVES!" – a tribute to his missing, surely-dead cat. I love his promotional plugs; who else, as they sip their sponsor's coffee, could shout, "POW! I JUST SHIT MY PANTS!" and still make you want the coffee? Try that one on *Desert Island Discs*, Kirsty Young.

HUMANISING OBAMA

How did I come to idolise this comedian, interviewing other, mostly unknown comedians in his garage? (Actually, many big names, including Mel Brooks, Keith Richards and Barack Obama have appeared as the show has grown). Firstly, Maron, to my mind, is the finest interviewer ever, making others in his field seem like zombies with prepared questions, robotic delivery systems for anecdotes and film release dates. Maron enjoys his guests. He humanises them; he builds galleries of them, then runs around inside, shouting: "Holy shit. This place is amazing!" He connects and distills. Ten minutes into the Obama encounter he had a realisation (besides that the President of the United States was in his fucking garage): he was finding the guy.

This connection, that Maron magics twice weekly, without fail, is my obsession. You could tell me someone just beheaded your grandma, and it would start me off on something I heard last night on *WTF*. "So how does he do it?" you don't ask but I tell you

anyway because I'm talking about Maron again. In the Laws of Interviewing, I imagine 'research your guest' and 'don't make it about yourself' are biggies. Maron brilliantly dismisses both, leading to actual, living conversations. Regarding the former, it doesn't hurt that he seems to be one of the most culturally informed people on the planet anyway. For the latter, the soap of this man's life is an inextricable part of the show, from the ongoing state of his driveway (surprisingly compelling) to his 21-year obsession with a failed audition for *Saturday Night Live*, which culminated last year in a two-episode encounter with the man who rejected him, *SNL* producer Lorne Michaels.

This personal narrative gets to the heart of what makes Maron a hero and not just someone whose show I really, really like. A few years ago he was a bit washed up, a recovering alcoholic who'd alienated many in the comedy world. His career had flatlined, while contemporaries like Louis CK and Jon Stewart soared. With no exit strategy, he took a desperate stab at a podcast. He interviewed comics, often as the only way to get them to sit with him

long enough to apologise for being such a dick.

And look what happened: 692 remarkable episodes in, and no sign of wavering.

"692 episodes? Where do I start?" I insist you now beg me. Well, you could go all *Breaking Bad* and begin at the beginning; it's certainly a hell of a yarn. Or Google 'WTF best episodes', though truthfully, most shows are great in one way or another. Some of my faves: Robin Williams, Mike Myers, Louis CK, Carl Reiner, Vince Gilligan, Michaela Watkins, Sir Ian McKellen, William Friedkin and Iliza Shlesinger. (Who? Who cares. It's a fantastic interview).

Now if you'll excuse me, I have a postman to go bury in the desert. Pow!



PETER BAYNHAM

Photo: Getty

Get *WTF* podcast here: wtfpod.com
@marcmaron @PeterBaynham



TEMPTATION AND TRUTH

A short story by **FRANKIE BOYLE**
written exclusively for The Big Issue

I stood alone on a little hill path that climbed towards the sun through scrub and rocks. Gradually others appeared at intervals down the path, standing in twos and threes. Eventually some of these started to pass me and hike further up the hill. The path must have turned a few hundred feet further up because eventually they would disappear. I stood where I was and looked down at what was now a growing knot of people. Their restrained excitement built on the breeze. I honestly hadn't expected I could stay here this long.

There was a jeer from below and some clapping, some shouts in a guttural language I didn't understand. A huge clump of men and women and children arrived at the foot of the hill and many started to clamber upwards – on and off the path – with a festive bounce. On the wind there was the chime and creak of soldiers strapped in iron and leather pushing their way jovially through the building crowd. One stood stock-still looking up at the sky, as if trying to gauge what the weather was going to be like later.

A man turned onto the path at its very base with a

bearing that at once acknowledged the crowd's presence and completely ignored it, as if he was an actor walking onstage. His face was bloodied but his expression was clear, scornful even, as the crush around him gradually jostled him forward. He wore a frayed lilac cloak.

As he came near I raised a hand in greeting.

"Lord!" I cried. He looked, as you'd imagine, very Jewish. He was wearing a crown of thorns but it was perched almost jauntily on top of a pile of brown curls and he seemed very relaxed.

"Child..." he boomed, a little superciliously but I suppose that sort of thing is inevitable. "What are you doing here?" He said this with an exaggerated lean forward and a jokey smile, as if he already knew what I was doing there.

"Lord..." I didn't feel in the least starstruck, he was actually very good at putting you at ease, "Lord... I come from another time..."

"Time..." he mused, as if he had never heard the word before. I started to explain myself but he had started to say something else and I talked over him, which was awkward.

"Lord... sorry Lord... I didn't mean to... look Lord I come from the future... I... well, I trained myself to be able to travel in my dreams. I meditated every day, studied all I could to be able to visit other times." He seemed to be about to say "time..." again so I bowled on quickly to get it over with. "Eventually Lord I trained myself to take objects back through time... It was difficult but... I could hear you calling me in my dreams Lord and I swore that I would finally master my talent enough that I could bring you this."

His eyes shone. I produced a tartan travel flask and proceeded to pour him a cup of ice-cold water.

"I promised myself Lord, that on this, your darkest day, I would at least quench your thirst." I lifted the cup up to him and he slapped me hard across the face.

"Water? I wanted you to bring me a fucking gun!" He screamed the last word quite furiously.

"Lord..." I found myself nervously sipping water from the cup.

"A gun. Stage a rescue. Why do you think I gave you a whole culture of rescues and guns and explosions?"

"Lord, your message has always been one of Peace..."

"And? And? Why do you think I gave you the fantasies of violence and vengeance? Why does everyone just listen to the bits they like?"

"I thought all that was temptation, to be resisted..."

"Why the fuck would you be the person to decide what is *acceptable* about reality?" he was right up in my face and clearly furious. I thought he was being a little out of line but clearly to say this might have been disastrous.

The soldiers almost apologetically carried him over to a stake and laid him down on it. They pinned his hands above his head and nailed them right into the post: he screamed. I thought he'd let things go but no.

"Oh I'll just decide what is *good* and *bad* about the Universe," he spat in a high-pitched voice that was clearly supposed to be a satire of my own. I was now hugely conscious of the tartan travel flask and stared at it with a growing sense of embarrassment.

The soldiers lifted the stake and he creaked dramatically into the air. "Do you know what?" he screamed. "Forget it! Just forget it!" In the little gathering who remained at the foot of the stake, a couple of men nodded, as if they understood, but they must have simply misheard.

@frankieboyle

MR NICE

AUTHOR, ACTOR AND COMEDIAN **CHARLIE HIGSON** ON HIS HERO - AUTHOR, ACTOR AND COMEDIAN **MICHAEL PALIN**

I usually turn down 'my hero' pieces because I'm not sure heroes exist in the real world. The more you learn about your 'hero', the more of an arsehole they usually turn out to be. And the nature of heroes change, look at the row over the statue of Cecil Rhodes at Oriel College. Perhaps the Greeks had it right. Most of the mythical heroes get off to a fantastic start and then decline into misery and disappointment. Having slain the Minotaur, Theseus was thrown off a cliff when he lost his popularity. A sad and lonely Jason 'off of the Argonauts' was crushed to death when the rotting Argo fell on him. Hercules was poisoned by a jealous girlfriend, etc. etc. But Mark Millar didn't want me to waffle on for 500 words about my hero, he wanted me to interview them in person. So, under the guise of journalism, I could spend time with someone I admired.

For many of my generation *Monty Python* was the programme that turned them on to comedy. My parents didn't get it and found it offensive but it spoke to me directly and seemed to have been made specifically for me. So much has happened since that it's hard to get across to younger generations just how important and exciting this programme was. But which one of the team to interview?

As a kid John Cleese was my hero. He was a brilliant performer, both verbally and physically. But despite going on to make *Fawlty Towers* and *A Fish Called Wanda*, he now comes across as quite angry and bitter, and to tell you the truth I find him a bit scary. My other favourites were Eric Idle and Michael Palin. Eric should be knighted for *Always Look on the Bright Side of Life* but he's become a bit Hollywood. So it had to be Palin. He was in many of the best sketches and kept a detailed diary, so he would surely remember everything, plus he's a lovely guy. I spent some time with him at the Emirates Festival of Literature in Dubai a couple of years ago and he was generous enough to show me round the old part of town, which he knew from filming *Around the World in 80 Days* (I was very pleased to discover that in real life he was as hopeless at getting around as I was, and usually relied on teams of off-screen assistants). At the time I didn't want to gush on about *Monty Python*, even though there was a lot I wanted to ask him. So this interview would be the perfect opportunity.

I could ask him if he knew just how massive *Python* was going to be when they were making the BBC shows. I could ask him about the underappreciated *Ripping Yarns*, and of course the films... *Python* managed to pull off the holy grail of cracking

America and transferring to the big screen.

Life of Brian [Palin, left, as Pontius Pilate] deservedly makes it into 'top 10 comedy films of all time' lists, often taking the number one spot. Then I could ask him what it felt like to reinvent himself as a TV presenter with his travel series. Did he feel that he'd cast off the mantle of being 'Michael Palin from *Monty Python*' or would that always be his identity?

And perhaps, most importantly, I wanted to

ask him if he was as genuinely contented and at peace with the world as he appeared, and if so, what was his secret?

But then we weren't able to get hold of him, so I've had to write 500 words of waffle instead.



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'I THINK EVERY CYNIC IS A DISAPPOINTED OPTIMIST'

Comic book gurus **KELLY SUE DECONNICK** and **WARREN ELLIS** discuss the wide-ranging influences that seep into their work



KELLY SUE DECONNICK: We've known each other for what? More than 15 years now? Gotta be about that. I chose you as my hero and I know how wildly uncomfortable that makes you. I obviously love your writing – your comics as well as your prose – it always feels considered. Do you ever worry about over-intellectualising your process?

WARREN ELLIS: I don't think I could reasonably be accused of over-intellectualising anything. I once wrote a story where a robot kills a giant mutant lizard by jumping inside the lizard and crawling out through the lizard's arsehole. 'Intellectual' is something I failed at long ago. But your point has weight, in that I work chiefly in commercial comics, which is generally an anti-intellectual space and thoughts beyond baseline pop culture are generally derided. But fuck it. My process is what it is. I mean, it's also why I have very little money, no hair and hypertensive stress but it's also the only thing worth getting up for in the morning.

KSD: I think your dirty little secret is you're a goddamned riot, both an optimist and a comedian. Am I wrong?

WE: I'm normally called a cynic but I think every cynic is a disappointed optimist. Comedy and horror work on similar mechanisms but I doubt anybody who hasn't put up with me as long as you have would find me that riotous.

KSD: You know, one of the things you and I differ on is your affection for the Beat writers.

WE: I think you had to find the Beat writers at a specific age in your life. To love Jack Kerouac you probably had to find him between the ages of 14 and 16, and probably also while male. My kid recently discovered the Beats, and I found that I could almost



still write down the sequence of the books from memory.

KSD: I'm trying to decide if I have a Kerouac. Maybe Salinger? But for *Nine Stories* and the Glass family books more than *The Catcher in the Rye*. Hemingway was, and remains, important to me. In comics it was Gaiman for me first. I didn't find you until I was an adult.

WE: I can see why Hemingway's important to you – to anyone, really, despite all the baggage that comes with that. He wasn't the real thing, in terms of his projection – Martha Gellhorn was more Hemingway than Hemingway ever was or could be – but the language, the exactitude, the precision and evocation.

KSD: It's the discipline. Is there anyone you'd call a hero?

WE: Calling anyone a hero is a quick way to get disappointed and disillusioned fast. I get horrified when anyone says even close to that about me... he said, giving you a hard stare.

KSD: I don't think I have any illusions about your prospects for canonisation. But 'heroes' are, for me, people who make me want to stretch – try harder, do better, live better in some cases. With you, it's more complicated. I want your approval on some level, I think. That's a weirdly paternal thing to harness you with as you're, I think, two, maybe three years older than me. Sorry.

WE: I mean, I could mention Lou Reed but Lou Reed should be nobody's idea of a hero. And they're timebound, too – different people are important to one at different times. Some people might transcend that: David Bowie comes to mind. Aspirational figures, people who found the right things to say at the right times.

KSD: God, Bowie. I didn't fall in love until *The Hunger*. I always get the timing wrong. Did you make your daughter a reading list?

WE: I'm trying to let her find her own way into writers, with a suggestion or nudge here and there. She's had a life of me subjecting her to all forms of art and there are times when you have to back off. Funnily enough, she has a love for poetry, which I do not have at all – she found the one thing I was unlikely to ever show her and made that her own.

KSD: That's wonderful.



SOME OF THE COMICS ELLIS AND DECONNICK HAVE WRITTEN

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HAIL THE SUPERHUMAN HEROES

Adam Hills senses something in the air...

Can you sense it? Something big. Something earth-shattering. Disabled superheroes are on the way. It began in 2012. To the strains of Public Enemy's Harder Than You Think, Channel 4 told us that competitors at the upcoming Paralympics were no longer disabled. Or handicapped. Or lame. They were in fact – superhumans.

Disabled people had never considered themselves better than humans, let alone a Super version of them. Oh sure, Professor Xavier was in a wheelchair in *The X-Men*. But he wasn't extraordinary because of his disability. More so despite it. TV tragics may remember Steve Austin, AKA *The Six Million Dollar Man*, who suffered a horrific accident but was rebuilt with an extra-strong arm, leg and, somehow, eye. However, he existed when the words "disability", "prosthetics" and "blades" weren't bandied around on national television. Austin's improvements enabled him to outperform the average man but they were never considered disabilities.

In fact, they were never really considered possible. The show's catchphrase was "we have the technology" – but at the time they really didn't. Nor did they have the cash. That's why it cost Six Million Dollars – an unfathomable amount of money that no government could ever afford. In the 1970s. Now you're lucky if \$6m buys you a wheelchair ramp and a shower seat.

Currently there's a Paralympic long jumper (Germany's Markus Rehm) who

leaps further off his blade than Greg Rutherford did to win the Olympic gold medal in 2012. And Greg was using a real leg. A proper, hairy human leg. What's next? Run faster? Lift more? Punch harder?

Our astute editor was so enamoured by the aesthetic appeal of the blade runners in London 2012 he created a beautiful bladed female villain for the comic book and film *Kingsman*. Less than a year later, Charlize Theron appeared in *Mad Max*, wearing, using and occasionally removing a prosthetic arm. And it looked cool as all hell.

Disabled people have gone from anomalies to sports idols to villains; and now they're saving the day. It makes sense the next on-screen incarnation will be super-heroes. And I'm not the only one thinking it. Recently an audience member came to me after one of my stand-up shows with a sketchbook and a request. "Can I draw you as a Superhero?"



A few days later I received an image of me standing heroically in a cape – with exaggerated biceps and a pot belly that I fear is rather accurate. And standing proudly amongst it all is a pretty formidable-looking prosthetic right leg. A few nights later I was handed a flyer for a proposed comic series titled Department of Ability, about "a gang of superheroes who use their disabilities as super powers". Can you sense it? There's something in the air.

Disabled athletes outperforming regular athletes. Beautiful blade-wearing villains. Resilient lead characters with futuristic fake arms. Something big is about to happen. Something earth-shattering. Disabled superheroes are coming. And this time they do have the technology.

The Superhumans Return is on Channel 4
@adamhillscomedy

HEROES SPECIAL



TIME TO REDISCOVER TIJUANA BRASS LEGEND HERB ALPERT, SAYS BROADCASTER AND FAN TONY CURRIE

"YOU HEAR THREE NOTES AND YOU KNOW IT'S HERB ALPERT" MILES DAVIS

This is surely the hallmark of a global hero. Recently turned 81, the lifelong trumpet player is a quiet, thoughtful, shy and gentle musician, uniquely talented. Born in Los Angeles, the son of eastern European immigrant families, his career began in his garage 54 years ago when he taped *The Lonely Bull*, playing all the brass parts himself, co-produced by friend Jerry Moss. "We didn't think we were going to start a major record company. We just put out one record," he says. Since then the legendary A&M Records – Alpert & Moss – has nurtured The Carpenters, The Police, Chris Montez and countless others.

Herb's Tijuana Brass won six Grammys, and in 1966 set a new record outselling The Beatles with five albums simultaneously in the US album chart, an accomplishment never repeated. This Guy's in Love With You, penned for him by Burt Bacharach, reached number one, showcasing Herb's vocal talent. Restlessly creative – "I'm a right-brained guy" – Herb constantly redefines his style. In 1979 he topped the charts with *Rise*, in the '80s it was *Diamonds*, a chart-topper with Janet Jackson. Now it's jazz albums, made with his wife, singer Lani Hall.

A lauded abstract painter and sculptor, his bronze Spirit Totems have graced New York's Central Park and Chicago Field Museum. But his greatest legacy is the Herb Alpert Schools of Music at UCLA, and CalArts, which he seeded with \$130m.

His 1960s albums are out again on vinyl, his Herb Alpert Presents label overseen by talented nephew Randy Alpert while Herb tours and records with his own fabulous jazz quartet. He earned another Grammy in 2013; he is on his 50th album.

Why does he go on working? "Being in the studio recording is one of my pleasures in life. I'm infected by it – I love it."

HONOUR THY ERROR AS A HIDDEN INTENTION

Elliptical, oblique, entertaining. **PETER SERAFINOWICZ** finds his hero **BRIAN ENO** full of optimism for the future thanks to the kids of today



Peter Serafinowicz: I am shit at interviewing and also pretty bad at being interviewed, I hate it. So anyway, I've got these questions.

Brian Eno: I'm not really very good at interviewing. I'm good at doing the talking but asking the questions is much harder. I've only actually been asked to interview two people. One was the Blue Öyster Cult, terribly embarrassing, I can't really remember anything about it. And the other was Cornelius Cardew who was this hero composer of the late '60s, English guy, whose work I was incredibly impressed by and I wrote a big piece about his work. By the time I came to interview him, he'd become a Maoist and I started saying how I'd seen his work and how important I thought it was. And he said: "It's not important at all, it's completely irrelevant to the people's struggle."

PS: Cornelius Cardew – that's an amazing name. And he was one of your heroes?

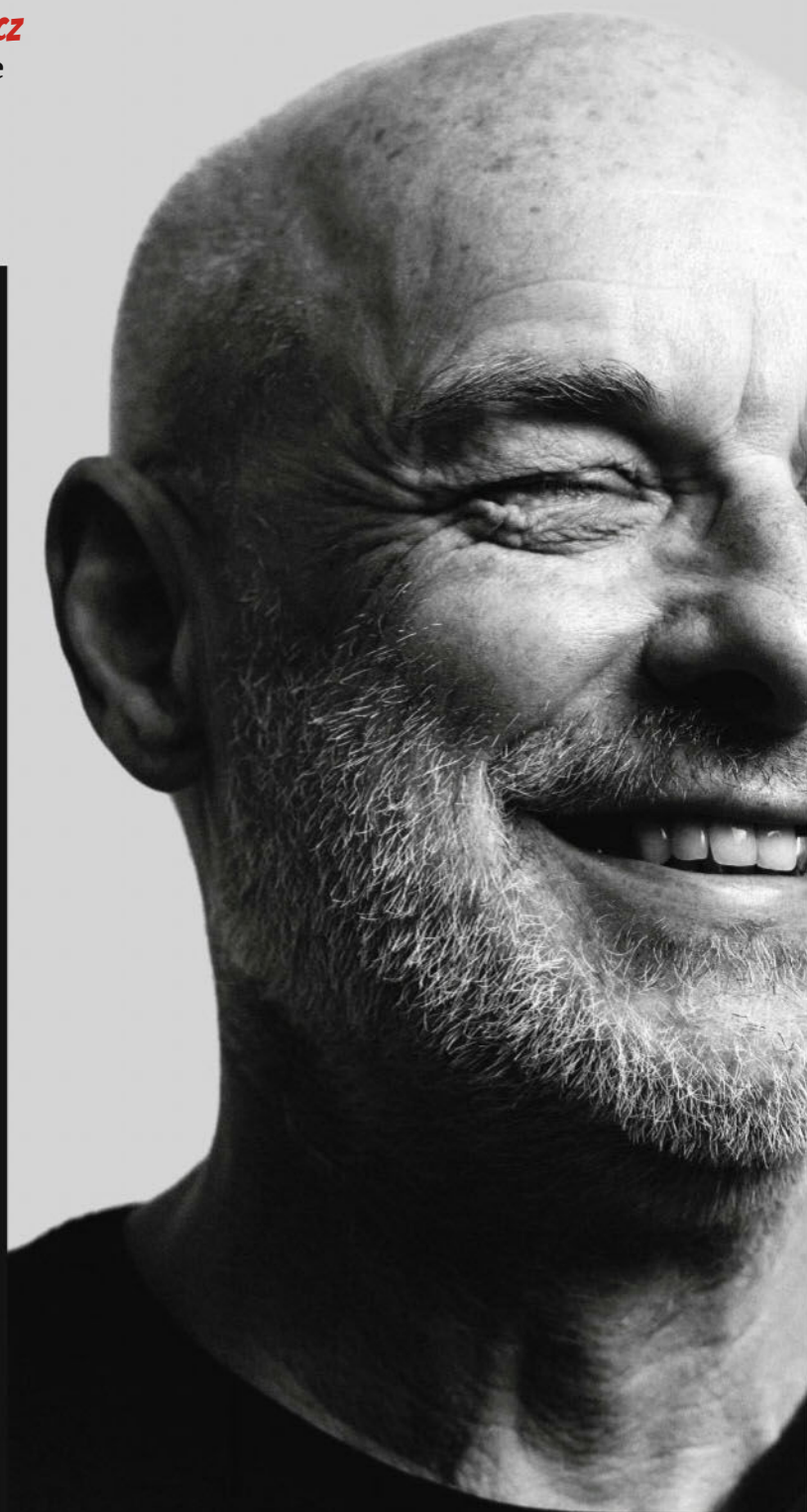
BE: Yeah. For quite a few people, and the legend was consolidated by the fact that he was killed by a hit-and-run driver in 1980 so he suddenly disappeared, which is of course always a good career move. He started this thing called AMM, which was a really far-out improvisational group in the mid-'60s. And then he went to teach at Morley College and he assembled this thing called the Scratch Orchestra that I belonged to when I was still an art student. The Scratch Orchestra was nearly all art students making music together and it was an amazing experience because the idea was that behaviour was interesting so you didn't really care about the sound that came out. A score might say something like "four stones, one stick, 19 minutes". You read that as you could, and got four stones and one stick and in 19 minutes tried to make a piece of music.

PS: Of course it's made me think of the Oblique Strategies [a set of cards developed by Eno and his friend Peter Schmidt in the 1970s bearing challenging constraints intended to help artists break creative blocks through lateral thinking].

BE: Funnily enough, just this morning I found something I need to show you. This was the very first Oblique Strategies [shows Peter cards].

PS: On bamboo?

BE: Yeah. On bamboo cards. Some of them went into the final version.



PS: This is the first one [reads from card]: “Honour thy error as a hidden intention.”

BE: When we were making the second Roxy Music album I had that pinned above the desk because I had noticed the first time we made an album together, the panic of the clock ticking really made us forget a lot of the good ideas that we had and made us very goal-directed in the most brutal way. I always look at mistakes now and think, is it really a mistake? Maybe it's better than what I was planning to do.

PS: I love this one [reads from another card]: “How would you have done it?”

BE: Yes, that's a good question because so often the voices in your head are not your voices, they're people that you anticipate making their suggestion.

PS: Is one of them: “When in doubt tidy up?”

BE: A lot of people don't realise that when you're tidying up you're making decisions about the rest of your life. You're thinking, this thing is important, where am I going to keep it, this thing I can afford to file away and this thing I can throw away. I have this enormous file of 4,000 unreleased pieces, and when I'm tidying up, like I should have done today, I always have that playing on shuffle, so pieces are coming up and I think, I don't remember that.

PS: Oblique Strategies can be seen as limiting your possibilities. It takes courage to think, I'm going to do this with the lights off.

BE: I think if you start out with a feeling of ‘we're going to make art and the art is sincere and I don't want anyone fucking with it’ – that's hopeless. I really don't enjoy working in situations like that. I want people to be saying: “Actually we're not really sure what we're going to get out of this, let's just have some fun.”

PS: I read that you were with David Bowie in a nightclub when you first heard I Feel Love [Donna Summer's seminal 1977 electro-disco song produced by Giorgio Moroder].

BE: That was with David Byrne. And I said: “This is the future of music.” Which I am prone to say.

PS: I agree. That's the template for most music since then. When was the last time you said something was the future of music?

BE: There are times when I've thought, why isn't anyone doing such and such? And then I knew it would happen sooner or later. For example, when I was working with David [Byrne] on [the 1981 album] *My Life in the Bush of Ghosts* I said to him: “It's funny that nobody else has done this.” I remember sitting on the corner of Hollywood and Vine with him and saying: “I think the next thing in music will be people shouting poetry over high rhythm tracks.” I had got the idea from hearing Appalachian singers who are rapping, which I realise now is the word but that word didn't exist then. I suddenly had this vision of doing this over tough, hard, urban music. And I remember saying: “That's going to be the next thing that will happen.” And then Public Enemy came out.

PS: Once in a Lifetime [Talking Heads song, produced by Eno] is almost rap.

BE: Yes, we were getting there. And then I read an interview some years after with [Public Enemy producer] Hank Shocklee and he said the record that really influenced them was *My Life in the Bush of Ghosts*, which completely took me by surprise. I didn't know that anybody in that community of musicians had actually heard it.

PS: When was the last time that you heard something and you thought, this is going to be huge?

BE: The last time I really stopped and thought, ‘Jesus, I've got to listen to this’ was a guy called Owen Pallett, he's a Canadian. He plays violin and sings, writes these amazing songs, but the way he plays violin is he uses a loop pedal. He builds up incredibly elaborate arrangements live, they're stunning, yet it's just him standing on stage.

PS: One last thing I wanted to ask you, which was a thing I promised my daughter that I'd ask you. There's a piece of music by a Japanese composer and it's the theme from a game called *Animal Crossing*. It's this little simulation of a little village with little anthropomorphic animals. You build up your house, there's no real kind of goal to it. It's such a warm game, and I love that she loves this game, but the music makes us want to cry and I just wanted to play it to you to see if you could understand why.



BE: Lovely. It's a very charming piece. I think there's quite a few interesting things going on there. One is that the instruments are very innocent. They sound young in a sort of wide-eyed way. But there are some changes of mood in the chord changes that introduce doubt of some kind. So it's as though you're in this world that presents itself in the first blush as, ‘Ahh lovely, daffodils, daisies and sweetness’. And then it's like a cloud comes over when some of these changes happen. It reminds me a lot of Fellini.

PS: You said it introduces doubt but it's not like a negative. It's more like – hmm, how am I going to deal with this?

BE: It's touching. It's like somebody growing up in a way, their past is a nice thing and then they're starting to realise it's a little more complicated. It's got that feeling of the end of childhood and the beginning of adulthood to me. How old is your daughter?

PS: She's six and a half.

BE: Oh gosh! She's young! Kids are so bright nowadays. There's an optimistic sign for the future. They're so bright so soon, and they're so aware of things.

PS: Thank you for doing this.

BE: It's a pleasure.

@dark_shark @serafinowicz

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THE ENLIGHTENMENT

BOOKS/FILM/MUSIC/BATMAN



BOWIE

WE COULD BE HEROES

Our heroes-themed edition wouldn't be complete without the man/alien who inspired a generation. Popular music has as much been about the look as the sound, never more than during the punk and New Wave movement in the 1970s and '80s. A new book, *Outside the Lines*, explores the photo shoots that created some of the most iconic album covers from our most iconic artists.

► *Outside the Lines: Lost photographs of punk and new wave's most iconic albums* by Matteo Torcinovich is out now



Photo: Courtesy of The David Bowie Archive © Photo by Masayoshi Sukita

BOOKS

Droning on: it's the era of unmanned aircraft like this MQ-1 Predator



AUTHOR FEATURE

Killer instinct

Retired air force pilot T Mark McCurley tells the inside story of the little aircraft that's changing the world

I was stationed at Wright-Patterson Air Force Base when General Atomics unveiled the Predator unmanned aircraft in 1994. The base was the hub of the Air Force's acquisitions programme and as such received the first look at new systems. The little aircraft met with severe scepticism from the aviation community there. Who flew unmanned aircraft? After all, pilots wore leather jackets with white silk scarves. They flew in cockpits where they fought valiantly. That image was so pervasive the original Army Air Corps captured that belief in what would become the Air Force Song. I shared the sentiment, even though I had not yet gained entry into undergraduate pilot training. I wanted fighters – the A-10 to be precise.

Ten years later, I found myself standing on the tarmac at Indian Springs Air Force Auxiliary Field looking at the new MQ-1B Predator. The bird squatted on its tail as if straining to launch into the air. However, my opinion hadn't changed. Planes had cockpits.

Then I took the controls of the aircraft. It flew by stick and rudder. Push stick forward, cows get big. Pull stick back, cows get small again. The aircraft challenged the

skills of the best pilots. Landing without the familiar seat of the pants feeling left many a great aviator humbled.

However, my real education came once I started flying combat missions. Though it saw combat in the Balkans, the Predator didn't come into its own until after September 11. The US initially deployed the armed drone to Afghanistan and later Iraq. The Army had little experience with the aircraft type and had no real plan for its utilisation. The aircraft was still unproven and underdeveloped. The crews were poorly trained and unprepared for the urban quagmire awaiting the occupation forces.

By 2004 something changed. An F-16 pilot on loan to the Predator programme decided to incorporate his fighter training as a close air support (CAS) pilot into his daily flying routine. CAS pilots were known for flying low and facing grave dangers as they protected the troops below. Soldiers loved them, and everyone knew they could win with CAS overhead. The fighter pilot didn't care about that. He knew there was more to the Predator than just watching. So, he called the ground unit he

was tasked to support. He learned those soldiers were pinned down in an ambush and could not get air support. Minutes later, he had expended his ordnance and broken the ambush, saving the entire unit.

Within the Predator community, that airstrike became known as the 'Shot Heard Round the World'. Word spread; Predators weren't just armed, they were manned with qualified aircrew. Inside a year, the Army insisted on designing every operation to include air support from a drone. The US Air Force has struggled since to keep pace with the growth in demand.

I chose to write *Hunter Killer* because the inside story of how the little aircraft changed the world had never really been told. It was not the first book. But no others described the impact of the men and women who flew it. That story needed telling. The Predator is not an autonomous robot, but an aircraft controlled by flesh and blood human beings. The real drama in which the aircraft operate is rarely portrayed in the news. Former President George W Bush, in a 2001 address to the Corps of Cadets at the Citadel, captured the Predator's impact best: "Before the war, the Predator had sceptics because it did not fit the old ways. Now it is clear the military does not have enough unmanned vehicles. We're entering an era in which unmanned vehicles of all kinds will take on greater importance – in space, on land, in the air, and at sea." He could not have been more correct.

In space, drone spacecraft conduct classified missions and even resupply the International Space Station. At sea, new submarines are diving farther than ever before and recording the amazing sound of life. Google is experimenting with self-driving cars while Amazon is testing home package delivery via drones. Even the venerable Predator took part in unprecedented cargo operations in Afghanistan. We dubbed the effort PredEx.

Hunter Killer represents the golden age of drone development, much like a century ago with manned aviation. It highlights many of the misconceptions of unmanned aviation that have hindered further development beyond military uses. It also hallmarks the launching point for what will be the development of a brilliant future in aviation.



T Mark McCurley's *Hunter Killer: Inside the Lethal World of Drone Warfare* is out now, £8.99



5 HEROES IN CHILDREN'S BOOKS DAVE SOLOMONS

1. HAVE SPACE SUIT WILL TRAVEL Robert Heinlein
Heinlein wrote a series of novels for young readers. This one stands out in my memory. **Kip Russell** is repairing his suit when he's kidnapped and drawn into a planet-hopping adventure that threatens all of mankind.

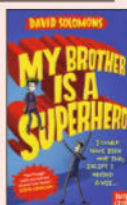
2. BEETLE BOY MG Leonard
Leonard's classic-to-be sees **Darkus** aided by – amongst others – Baxter the giant beetle. The hugely likeable Darkus embarks on a quest to find his missing father. This one's got it all, including a superb villain. Villains are hard.

3. ADVENTURE SERIES Enid Blyton
It's been so long since I read these, I can't recall any of the human characters' names but **Kiki the parrot** sticks. Islands, castles, valleys, circuses, mountains... of adventure!

4. GALACTIC WARLORD Douglas Hill
Hill gives us **Keill Randor**, last of his race from a fabled planet of warriors and running out of time to discover who annihilated his people. As a kid who loved *Star Wars*, I ate up this space adventure. Terrific action scenes, high stakes – an underrated series.

5. HUNTINGTOWER John Buchan
Buchan introduces the **Gorbals Diehards**, a group of boys from Glasgow's slums who come to the aid of a grocer. Add a princess in a tower and a gang of ruthless villains for a classic adventure.

David Solomons won the Waterstones Children's Book Prize 2016 for his debut novel *My Brother is a Superhero* (Nosy Crow, £6.99)



REVIEWS

IN HER WAKE / THE SUNLIGHT PILGRIMS

Picking up the pieces

Families come in all shapes and sizes, of course, and that's long been fertile ground for fiction writers. Both our books this week explore this theme in different ways, and both walk a tightrope between darkness and hope that makes for fulfilling reading.

First up we have **In Her Wake** by Amanda Jennings. Billed as a psychological thriller, it's probably more psychological than thriller, with a hefty emotional impact. The book opens with Bella returning home to bury her estranged mother. Jennings pitches us right in at the deep end, when another death in the family and a revelatory letter send Bella spiralling into a mess and escaping to the Cornish coast to find herself.

It's a little hard to talk about *In Her Wake* in detail without giving away too much plot but suffice to say that Bella's upbringing is not all it seemed, and as she uncovers more about her dark past it throws up all sorts of concerns about trust, family and morality.

Interspersed with the present-day narrative are snippets from Bella's father in the past, vital plot devices that Jennings uses with an expert hand to propel the reader onwards. It's slick, smart storytelling with a real heart, and by the end the reader really feels they've been through the emotional wringer with Bella every step of the way. Uplifting in the face of desperate circumstances, *In Her Wake* is an accomplished and compelling story.

The same goes for our second book, Jenni Fagan's **The Sunlight Pilgrims**. Fagan received widespread acclaim for her 2012 debut *The Panopticon*, and was named as one of the prestigious Granta Best of Young British Novelists a year later.

The Sunlight Pilgrims further cements Fagan's reputation as

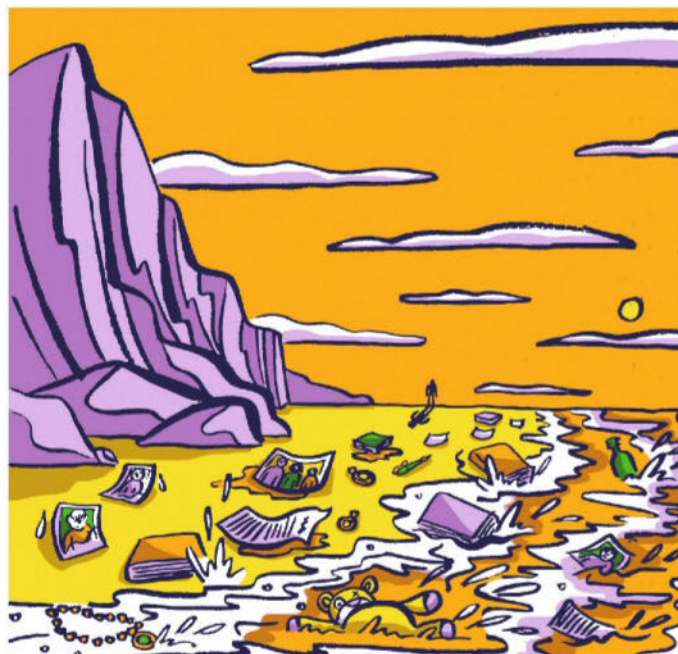


Illustration: Dom McKenzie

a writer of skill and depth, a book that shares a similar outsider charm to its predecessor, and one that delves deep into how we relate to others on a human level in the face of all the crap that life throws at us.

The story is set in a caravan park in the Scottish Highlands in the midst of the coldest winter on record. The media are calling it a new ice age as temperatures plummet to minus 50 degrees, and against this frozen backdrop the author gives us three very different but interconnected characters. First up is 12-year-old Stella, mid-transition from boy to girl, a sharp, strong and swearsome force of nature, unwilling to play the

victim despite being subjected to bullying and indifference from the powers that be.

Stella's mum Constance is another strong presence, a survivalist by nature, a former teacher with an encyclopaedic knowledge, and a sexual presence throughout the book. And finally we have Dylan, a tall young man grieving for his recently dead mum and gran, who arrives at the caravan park in the cold and dark.

All three of their lives change as the thermometer drops and the climate catastrophe becomes deadly serious. Along with Stella's transgender issues, the climate is the big theme of *The Sunlight Pilgrims* but it's not preachy at all, Fagan preferring to examine the ordinary human fallout of environmental pressure.

The author also, it should be said, writes like the poet that she is, with an original eye for description, a wonderful rhythm to her prose, and some genuinely inspiring and unusual characters. An impressive read.



In Her Wake
Amanda Jennings
paperback, Orenda Books, £8.99

The Sunlight Pilgrims
Jenni Fagan, hardback
William Heinemann, £12.99

Doug Johnstone @doug.johnstone



"This is one secret every woman should know about." Sue, Workington

9.3
out of 10

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JOHN GORDON SINCLAIR

Holy blockbuster!

Kapow! In the battle between Good v Evil
my hero **ADAM WEST** is the real victor

Actor Adam West, the world's longest serving Batman, will be 88 this year and (to my mind) was arguably the best Caped Crusader to date. He appeared in more than 120 episodes of the TV series from 1966 to 1968, in charge of one of the world's great iconic creations. Kids tuned in every week for the "next exciting episode" and followed his adventures from early black and white into glorious Technicolor. Some of Hollywood's greatest actors – Cesar Romero, Vincent Price and Eli Wallach – appeared alongside its most glamorous femmes fatales – Lee Meriwether and Julie Newmar – who appeared as Catwoman. The likes of Otto Preminger and Joan Collins made an appearance in the show.

In the mid-to-late 1960s hundreds of thousands of kids around the world woke up on Christmas Day to the

smell of plastic from their Batman outfits and spent the coming days firing little red rockets from the back of Corgi Batmobiles whilst fanning their batcape out behind them as they sped after imaginary bad guys.

The influence of the show was such that some of these children would go on – even as adults – to dream of stores selling rare specimens of batmobilia, a dream so vivid that when they awoke they would check under their beds in the hope that these toys had somehow magically transported

themselves from dream to reality. I know this to be true because I was and still am one of those dreamers. Admittedly, Adam West's Batman lived in a more innocent age. His tenure as Gotham City's guardian happened at a time when the struggle was simple – between good and evil – and the outcome was never in doubt. These days (sadly) access to information and world events is instantaneous, and as a result the world appears an altogether more frightening and less innocent place. The idea that a multi-millionaire would use his spare time to fight crime to the benefit of society has been CGI'd out of existence, along with any wit, humour and plotline.

It's obvious the creative forces behind the latest generic blockbuster – designed to fill cinemas around the world whilst managing to offend no one – are governed by accountants. Audiences' expectations are far more sophisticated in terms of the technology on display – but what has been lost, that has suffered at the hands of this technology, is the craft of storytelling. Batman's latest venture pits him against Superman. It's a fight no one I know who is a fan of the Caped Crusader ever wanted to see, and is a perfect application of the adage 'if you've nothing to say, say nothing'.

When money is your driver don't expect to arrive at a destination worth visiting. It would appear that Batman's biggest battle now is between storytellers and accountants. It's a fight between creativity and commerce. If Adam West's Caped Crusader were involved the outcome would be in no doubt.

THERE'S JUST ONE
WINNER IN BATMAN
V SUPERMAN:
THE ACCOUNTANT



@Jgs_x

FILM REVIEW

EDWARD LAWRENSON

God is not good

He is a spiteful slob playing havoc with mankind in this devilish yet touching Belgian comedy

God is most assuredly not dead in **The Brand New Testament** but Christian traditionalists will find few other grains of comfort in this gleefully irreverent comedy from Belgian director Jaco Van Dormael.

Forget about the deity being a benevolent sort. Played with scuzzy irascibility by Benoît Poelvoorde (inset), He is a slobbish bully. Heaven is a gloomy apartment he shares with his baseball-obsessed wife (Yolande Moreau) and prepubescent daughter Ea (Pili Groyne). God's duties see him slumped in front of a computer in a grubby dressing gown thinking up new ways to visit misery on mankind. If *The Brand New Testament's* premise that He continues to exist will disappoint militant atheists, they might approve of its portrayal of the supreme being as a thoroughgoing sadist.

But for all its brazen attacks on conventional faith, *The Brand New Testament* turns out to be a sweet, joyous, even gentle affair. In a plot powered by a giddy sense of invention – the humble washing machine is, for instance, assigned a celestial role – Ea decides she's had enough of her father's ways. Aside from the catastrophes he merrily unleashes on us mortals, he's a horrible husband and abusive parent. So in an inspired act of rebellion, she hacks into God's computer – and onto the phones of every member of the human race she downloads their exact time and date of death. It's a neat metaphor for the sense of mortality we must all face, and Van Dormael plays it beautifully. In a sequence of delicious black comedy, we witness various Brussels residents as they react to news of their unavoidable departure date – the allotted time left to them ranging from decades to, in one of the funniest scenes, a matter of seconds.

Ea's actions trigger a kind of revolution on Earth: arming humans with

the knowledge of their moment of passing leads to an end to warfare, bad marriages and crappy jobs. Oh, it also has the effect of making God redundant: when Ea decides to follow her brother Jesus' example and live among us on Earth, she's followed by her furious father (who ends up repeatedly beaten up by his human creations). Episodic without being disjointed, the film sees Ea (played by Groyne with a worldly wisdom beyond her tender years) rustle up half a dozen disciples, followed by a kind-hearted tramp who records these encounters in a notebook: the brand new testament of the film's title.

Among the cheerily eccentric group of men and women Ea assembles is a young boy who decides to transition

into a girl when he discovers he has only a few days left to live, and a one-armed woman whose dream of being reunited with her missing limb is the film's most exquisite flight of fancy. Film legend Catherine Deneuve

also appears as one of the disciples and, in a development that confirmed atheist Luis Buñuel would surely have approved of, plays a bored bourgeois housewife who swaps her sterile marriage for a loving relationship with a full-sized ape.

The humour is outrageous and fearless but the straight-faced conviction with which Van Dormael and his cast approach the material lends the film an oddly innocent charm, like an adult fairytale. And while I hesitate to attach anything so worthy as a message to a film as light and airy as this, its celebration of life, in all its odd, kinked, flawed variations, is winningly affirmative. With the saintly Ea bringing out the best in her ragtag of disciples, the film abounds with moments of earthbound epiphany. In a universe presided over by a God as cruel as the one here, it's the closest we get to redemption.

@EdwardLawrenson



OUT AND ABOUT



EAT YOUR HEART OUT!

It would be remiss of us to not lead with **The Big City Sleep** (April 15, Spitalfields, London; abctrust.org.uk), which is in its seventh year and gets people to experience what it's like to sleep on the streets – if only for one night. They have to get sponsored and money raised goes to the ABC Trust. Of course, this is a supervised event and only a few hours long but offers a tiny window into the harsh reality for thousands of people around the world.

Conceptual Art in Britain: 1964–1979 (until August 29, Bankside, London; tate.org.uk) is a powerful collection of pieces by artists including John Hilliard, Keith Arnatt (his work, *Art as an Act of Retraction*, 1971, is the main image), Susan

Hiller, Mary Kelly, David Tremlett and others who burned down tradition and fired art into exhilarating new directions. As the boom of the 1960s lurched from optimism into political and cultural turbulence in the 1970s, these artists captured what was unfolding.



It is What it is and it Ain't Nothing Else (April 13–June 26, Birmingham; ikon-gallery.org) is a collection of Dan Flavin's fluorescent light works. The American artist, who died in 1996, was a key figure in art in the second half of the 20th century, using industrial materials and powerful colours to create great beauty.

Your smalls, in theory, should rarely be on display.



A letter to Leonard Cohen

"I HEARD OF A MAN
WHO SAYS WORDS SO BEAUTIFULLY
THAT IF HE ONLY SPEAKS THEIR NAME
WOMEN GIVE THEMSELVES TO HIM.
IF I AM DUMB BESIDE YOUR BODY
WHILE SILENCE BLOSSOMS LIKE TUMOURS ON OUR LIPS
IT IS BECAUSE I HEAR A MAN CLIMB STAIRS
AND CLEAR HIS THROAT OUTSIDE THE DOOR."

Dear Leonard,

I love that poem.

By the time I was born you had already recorded seven of your 13 studio albums, written two novels and eight books of poetry. I first heard your words aged 15, and so began my love affair. Like many young romantics of my generation, I was introduced to you via the ethereal delivery of Jeff Buckley's Hallelujah as he hauntingly professed, 'Well maybe there's a God above, but all I ever learned from love, was how to shoot somebody who outdrew ya...' My teenage self didn't yet understand these words in their entirety but it was the first time I'd had such a visceral reaction to a song. I became curious, and due to my slightly obsessive nature I vowed to learn everything I could about the magical wordsmith I had discovered.

So I navigated my way through the usual suspects (Dance me to the end of Love/ So Long, Marianne) and landed upon your earliest collection of poems, *Let us Compare Mythologies*. I was hooked. Never before had I heard a voice so honest. You made the mundane seem mystical and found beauty in the unremarkable everyday. You told stories without pretension or limitation and celebrated those flaws that make us human. I soon realised that being an artist wasn't something that was reserved for the gifted elite. I always thought you could only pick ONE. One thing you were good at, one profession. You taught me that you can straddle many mediums, that your voice can change and evolve, and that the only way you get better at anything is if you allow yourself to make mistakes.

I often travel with your *Book of Longing*. It sits, patient and all-knowing, on my bedside table waiting to console me after a rough day at work or when I feel that critical inner voice sinking its claws in.

I hope to meet you one day Leonard, to make a pilgrimage of sorts to say hello or give you a hug, because sometimes words aren't enough. Your words are better than mine so I use them to sign off.

Thanks for the trouble you took from my eyes.

Sincerely,

T. Middleton

@Tuppence



Unless they are historically important. Which leads us to **Undressed: A Brief History of Underwear** (April 16–March 12, 2017, South Kensington, London; vam.ac.uk). The title says it all, really. The exhibition looks at how underwear has evolved in functional and aesthetic terms and how its cultural resonance has adapted over the years. Just, for the sake of decorum, keep fully clothed as you walk around.



At the **Gin Festival** (April 16, Nottingham; ginfestival.com), more than 100 different gins are on offer. If you thought it was only wine and craft ale that people got pedantic about, the secret world of gin

could give you a rude awakening (hopefully without a hangover).

The **Deutsche Börse Photography Foundation Prize** showcases the work of four artists. Laura El-Tantawy's photos depict the rising tensions in Cairo leading up to and during the January revolution of 2011. Erik Kessels reflects on the fragmented realities of loss, memory and a life come undone as a result of his father's stroke. Trevor Paglen's project explores mass surveillance, data collection, classified drone activities and systems of power. And Tobias Zielony's photos portray the lives of African refugee activists living in Europe (April 15–June 26, Oxford Circus, London; thephotographers-gallery.org.uk).

Eamonn Forde



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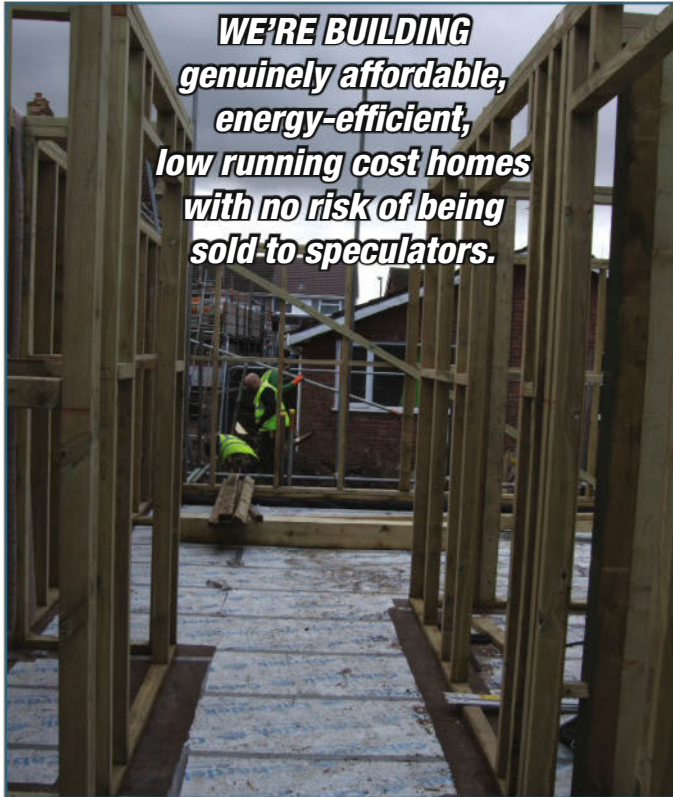


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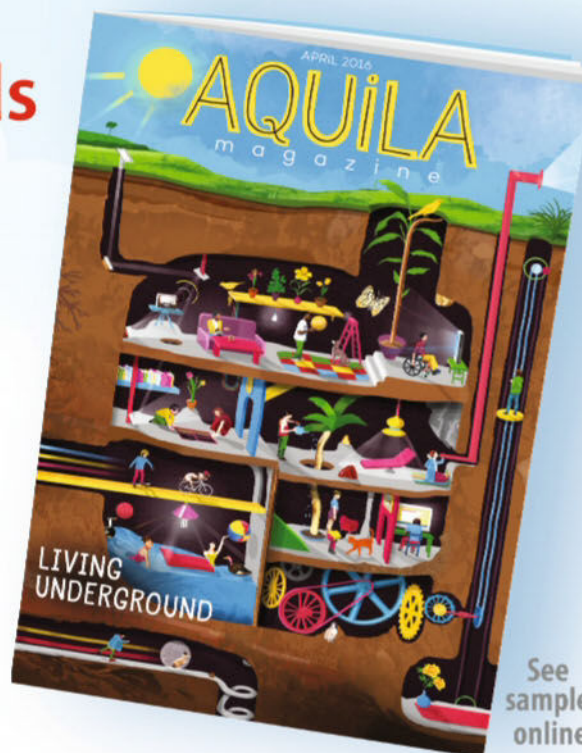
This exuberant and inspiring publication is designed to capture young readers' interest in all aspects of **Science, Arts and General Knowledge**. Ideal for 8 – 12 year olds, it tackles serious educational topics with humour and intelligence, encouraging children to think creatively and ask questions about the world. **AQUILA** also includes articles on philosophy and well-being that will foster a balanced take on life.



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See sample online

APRIL issue: Living Underground

Join **AQUILA** for a subterranean adventure! Find out about **Meerkats** and the lives of **Pit Ponies**. Have a go at growing your own **Stalactites**, make a **Periscope** and read about the ingenious designer **Harry Beck** who created the **London Underground Map**. Last but not least, we investigate the **Secret of happiness**!

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EVERY CHILDHOOD IS WORTH FIGHTING FOR

How to Become a Successful Writer!



By *Marian Ashcroft*

If you've ever fancied being a writer but don't know where to start – here's the answer. For the past twenty-seven years The Writers Bureau has been running a home-study Creative Writing course that teaches ordinary people how to write, get published and earn an extra income.

'Most people can be taught to write for publication,' claims Susan Busby, Head of Britain's largest writing college, 'as long as they want to write, are willing to learn and put in the time and effort required. Our students prove that. They come from all walks of life and have very different educational backgrounds. Yet, after studying with us many will see their name in print for the first time.'

The Creative Writing course offered by The Writers Bureau covers all genres – articles, short stories, novels, books, scripts etc. so students get a chance to explore all types of writing to find where their interests and talents lie.

Students also receive individual, personal tuition from a professional writer who gives guidance on style, technique and marketing.

'The course gives a student confidence in their work and the know-how to increase their chances of publication,' explains Susan. 'Unfortunately, the untrained writer is more likely to have their work returned to them, not because they can't write, but because they haven't followed the rules of the publishing world. And that, in a large part, is what we teach – how to make your work acceptable to those who will pay for it.'

The college also provides a whole support system to novice writers that includes their tutors, their advisors, free resources and chance to converse with other writing students on their website.

The Writers Bureau is so confident in the training and support it provides that it gives an amazing money back guarantee – if a student doesn't earn their fees back through published writing by the end of their course the college will refund them in full. Plus, the course comes on 15-day trial so you can see for yourself the quality of the training on offer.

To find out more about how The Writers Bureau can help you become a successful, published writer contact them for a free prospectus:

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George Stewart "I am delighted to tell everyone that the course is everything it says on the tin, excellent! I have wanted to write for years, and this course took me by the hand and helped me turn my scribbles into something much more professional. I am delighted that my writing is being published and I am actually being paid. All thanks to the Comprehensive Creative Writing course."

Published



Rachael Dove "I won the 2015 Flirty Fiction Prima Magazine and Mills and Boon competition. The prize was **£500**, a three page feature in the magazine and the chance to work with Mills and Boon on my book."

"Also I have three stories in three anthologies with other authors – we've raised almost **£2,000** for cancer charities"

Published



Kris Roberts "When I first saw my words in print it was life changing. Someone else had read my work, believed in it, paid for it, and put it out there for others to see. As more articles made it to press, my confidence grew and I found I wanted to inject some of myself into my writing. At the time of writing this I have received **£1,197** for my work."

Published



Katherine Kavanagh "I have been publishing my own niche website for circus critique. This work has led to recognition in my field, with work offers ranging from writing book reviews for scholarly journals to running master classes for young people. I have had two paid writing residencies at festivals this year and have been employed to write tweets. Payments total **£2575**, plus expenses for travel, tickets to events and payments in kind in the form of review copy books."

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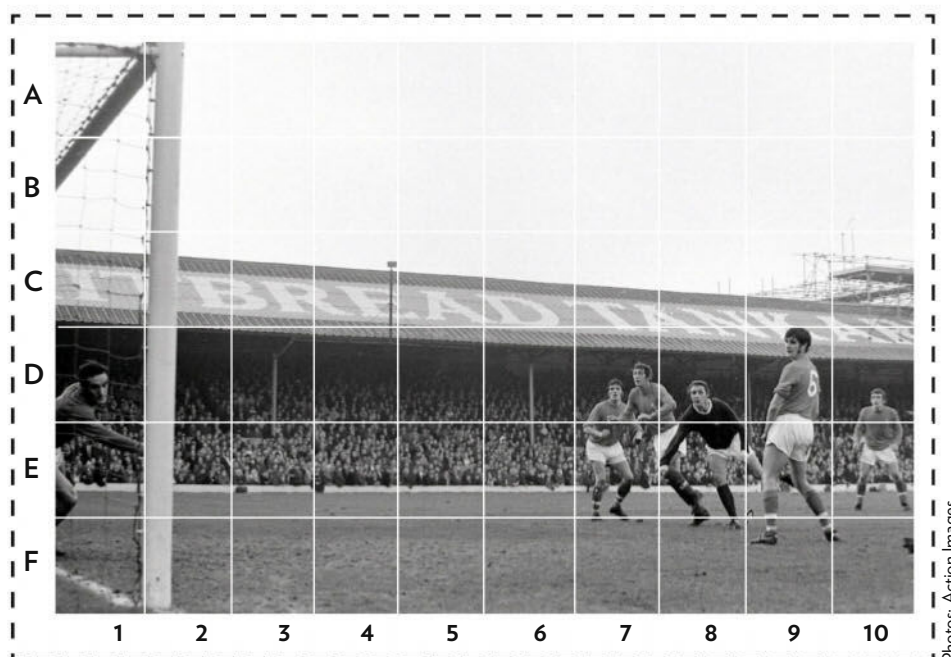


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GAMES & PUZZLES

SPOT THE BALL



Photos: Action Images



To win *The Most Perfect Thing: Inside (and Outside) a Bird's Egg*, by Tim Birkhead, mark where you think the ball is, cut out and send to: Spot the Ball (1200), Second Floor, 43 Bath St, Glasgow, G2 1HW by April 19. Include name, address and phone number. To enter by email, send your grid position (eg A1) to competitions@bigissue.com. Issue 1198 winner is Annette Oliver from Derbyshire.



(Last week's Spot the Ball revealed:
Manchester United v Sheffield Wednesday, 1991)

Brain Teaser

The art of deception

When you see a piece of abstract modern art, is your first reaction
"A three-year-old/dog/chimpanzee could have done that"? Let's put that theory to the test.
One of the paintings below is by an artist, one a small child. Which is which?



Turn the page upside down for the answer.
Did you get it right? Actually, you probably did.
A recent study found that, when presented with unlabelled pictures, even four-year-olds can tell the difference: they reliably judge artists' pictures to be worse than those created by children and chimpanzees. Ouch!

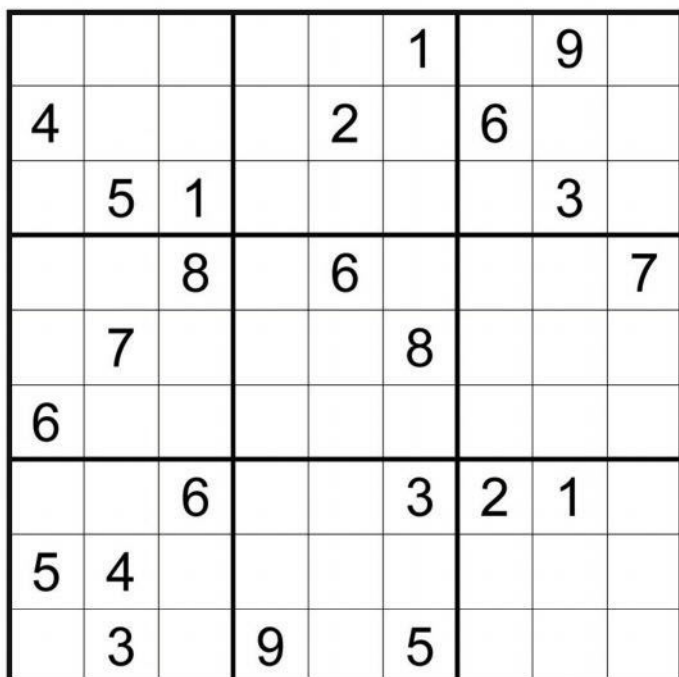
Answer: The first picture is the artists

Discover new truths in our weekly test, based on Dr Ben Ambridge's book, *PSY-Q*, a series of interactive tests of your personality, intelligence, moral values, thinking style, impulsivity, skill at drawing, capacity for logical reasoning, musical taste, multi-tasking ability, susceptibility to illusions (both visual and mental) and preferences in a romantic partner. Courtesy of Profile Books





SUDOKU

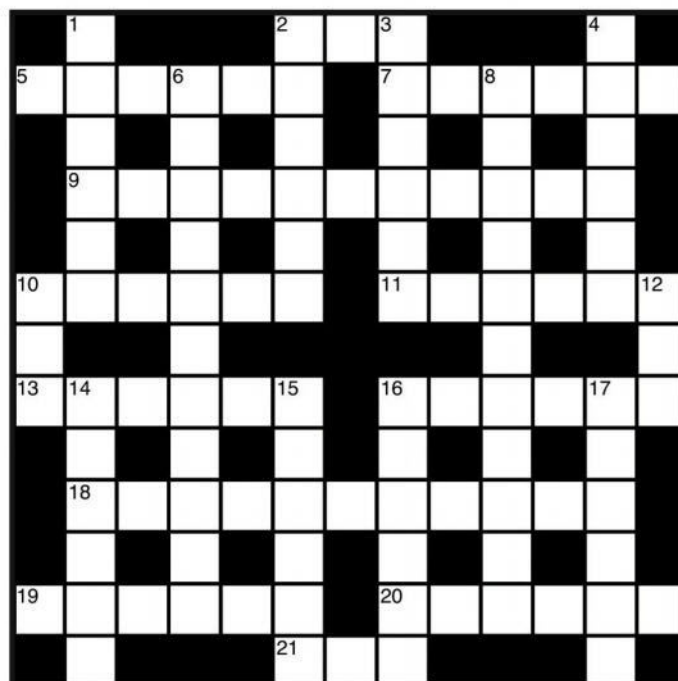


ISSUE 1199 SOLUTION

| | | | | | | | | |
|---|---|---|---|---|---|---|---|---|
| 3 | 6 | 8 | 2 | 4 | 5 | 7 | 1 | 9 |
| 4 | 9 | 1 | 3 | 7 | 8 | 2 | 6 | 5 |
| 5 | 7 | 2 | 6 | 1 | 9 | 3 | 4 | 8 |
| 1 | 8 | 6 | 5 | 2 | 7 | 4 | 9 | 3 |
| 9 | 2 | 5 | 4 | 8 | 3 | 6 | 7 | 1 |
| 7 | 4 | 3 | 9 | 6 | 1 | 5 | 8 | 2 |
| 6 | 5 | 9 | 8 | 3 | 4 | 1 | 2 | 7 |
| 2 | 3 | 7 | 1 | 9 | 5 | 8 | 5 | 4 |
| 8 | 1 | 4 | 7 | 5 | 2 | 9 | 3 | 6 |

There is just one simple rule in sudoku: each row, column and 3 x 3 box must contain the numbers one to nine. This is a logic puzzle and you should not need to guess. The solution will be revealed next week.

PRIZE CROSSWORD



To win a Chambers Dictionary, send completed crosswords (either cryptic or quick) to: The Big Issue Crossword (1200), second floor, 43 Bath Street, Glasgow, G2 1HW by April 19. Include your name, address and phone number. **Issue 1198 winner is Simon Callan from Norwich.**

WIN!

A COLLECTION OF MILLARWORLD BOOKS, INCLUDING KICK-ASS, KINGSMAN AND EMPRESS

This special edition of The Big Issue has only begun to peek inside the weird and wonderful world of Mark Millar. As a final treat he is giving readers the chance of winning a collection of his finest comic books. *Kick-Ass* and *Kingsman* have already been turned into blockbuster films, and an adaptation of *Empress* is currently in development.

See www.bigissue.com for more details and information about how to enter!



CRYPTIC CLUES

Across

- So it's only the first half of the Mediterranean island (3)
- Overcharge for wool (6)
- Two clothes items in girl's make-up (6)
- Plant which might be put on the fire (3-3,5)
- Personnel on a Scottish isle (6)
- Religious leader ruleth differently (6)
- Was impressive in artwork (6)
- Expire in a reflex action (6)
- Non-party politician not relying on others (11)
- Sportsman prepared a reply (6)
- Like a mountain range with wrinkles (6)
- Amuse oneself amorously with a plaything (3)

Down

- I left another trefoil for a small bloomer (6)
- Nurse or a Spanish lady (6)
- Church will leap out as being another place of worship (6)
- Savage coming from Recife (6)
- Time to retire – eventually (3,2,3,3)
- Star to remove part of church roof? (4,3,4)
- Girl issued part (3)
- Find Mediterranean plant on French road (3)
- Just a little bit sweet? (6)
- Send away from French coastal town (6)
- Great ball of fire withered several (6)
- Spot the girl's musical instrument (6)

QUICK CLUES

Across

- Motor coach (3)
- Quartz (6)
- Inn (6)
- Relating to data (11)
- Determined, plucky (6)
- Respite (6)
- Capital of Oman (6)
- Silica (6)
- Having good intentions (4-7)
- Coloured pencil (6)
- Minor criticism (6)
- Intestine (3)

Down

- German emperor (6)
- Intelligent (6)
- Ancient Greek coin (6)
- Young salmon (6)
- Almost (11)
- Wavering (11)
- Glue (3)
- Felt hat (3)
- Towards the sky (6)
- Measuring duration (6)
- Whimsical (6)
- Fastening device (6)

Issue 1199 solution

CRYPTIC: Across – 1 Strewed; 8 Imagine; 9 Illegal; 10 Ailment; 11 Fishnet; 12 Exactor; 14 Piranha; 18 Rissole; 20 Rapport; 21 Insight; 22 Isthmus; 23 Tweeter. Down – 1 Stiff upper lip; 2 Relish; 3 Wagon; 4 Dilate; 5 Mailbag; 6 Direct; 7 Helterskelter; 13 Informs; 15 Repute; 16 Artist; 17 Nought; 19 Susie.

QUICK: Across – 1 Surplus; 8 Optical; 9 Popular; 10 Berlioz; 11 Relieve; 12 Tangent; 14 Tackled; 18 Reprint; 20 Velvety; 21 Retsina; 22 Lentigo; 23 Tinfoil. Down – 1 Superlatively; 2 Ripple; 3 Lille; 4 Sorbet; 5 Staring; 6 Scribe; 7 Blaze the trail; 13 Blue tit; 15 Colony; 16 Dry rot; 17 Libido; 19 Patent.

MY PITCH



David Manso, 41

“I used to go hill climbing on the mountains outside Madrid. I’d love to try it in Wales”

FACTS ABOUT ME...

MY FAVOURITE PLACE IN LONDON

Hampstead Heath. The views across London are wonderful, and it’s a very nice place to go walking and get away from the busyness of the city.

THE PLACE I WOULD LOVE TO SEE

The Welsh Valleys. I’m told that the rural landscape in South Wales is very beautiful – I’d love to go climbing there.

I first came to the UK from Spain at the end of the 1990s and lived here for a long time – I worked in construction, and there was plenty of work on sites at Canary Wharf. I liked living in London but I went back to Spain in 2005 and found work in the construction industry. The Spanish economy was hit badly by the banking crisis, and nobody was building any more. The building stopped and the work stopped. Some buildings were left unfinished or empty.

I came back to London in 2012 and looked for work but found it really difficult. When you have no money and nowhere to stay, finding work becomes more and more difficult. So I came to The Big Issue and got badged up. It has been a very helpful way of getting by – all the vendors I

speak to say it has really helped them. I’ve come to enjoy speaking to my customers. The only bad thing is working in winter, especially in the rain, but you get used to it. I’m able to rent a room but I’ve had to move around a lot, either staying with a friend or saving up to rent for a short time – a month here, a month there.

One of my passions is photography, and London is a great city to take photos in. My camera is quite old now but I’ve been able to get some really nice street scenes – there are interesting things to see almost everywhere in central London. Camden is one of my favourite places to go because there are so many interesting people from all over the world walking around.

I find London a really friendly city, generally. People

are open to conversation, open to asking about where you are from and finding out each other’s background. That’s the nature of an international city like this. Where I originally come from – Madrid – is not really like that. The thing I miss most about Spain are the mountains outside of Madrid. I love hill climbing – I used to do that a lot when I was younger, and the mountain range 30 minutes from Madrid was always a special place for me.

I haven’t been too well recently but I’m getting back to full health. I’ll keep working hard selling the magazine and hope things improve for me. It has not always been easy being homeless in London but I still feel very at home in this city.

Interview: Adam Forrest
Photo: Travis Hodges

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